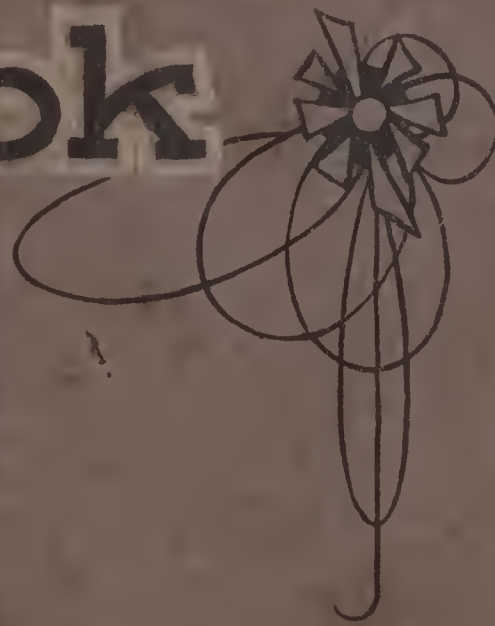
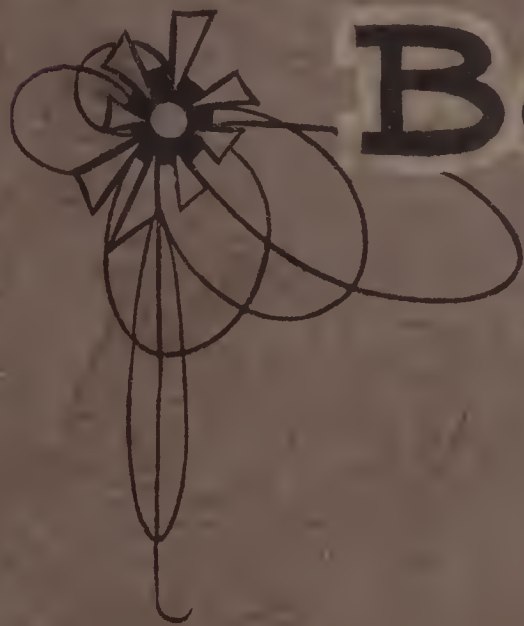


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# *Baker's* **Show Card Book**





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Book 375

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The book cover features a light blue background with a faint, stylized illustration of a tree with many leaves. At the bottom, there is a dark silhouette of a bush or tree line. A small, golden-yellow sun or moon is partially visible behind the silhouette. The title 'SHOW CARDS' is written in a large, white, stylized font with black outlines. The author's name 'William J. Baker' is written in a smaller, white, serif font, preceded by the word 'By' in a small, white, serif font.

# SHOW CARDS

By

William J. Baker

# Baker's Show Card Book

Written and Published by

WILLIAM J. BAKER

PORTLAND, OREGON

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## Show Card Writing

In publishing this book it is my desire to give the student a practical course in Show Card Writing, in a simple and comprehensive form. With this idea in view I have endeavored to simplify the instructions by using numerous illustrations of practical work, and by selecting only such alphabets and decorations as are suitable to show card work; by this I mean alphabets and decorations that are especially adapted to brush work and designed for speed.

The show card being of a temporary nature must necessarily be low in price, and in order that they may be profitable to the card writer, must be rapidly executed. For this reason I wish to impress upon the student the importance of speed. The more speed, the greater the profit, and in most cases speed is inducive of a more graceful, easy letter.

Show cards may be divided into two classes. The simple or cheap card used for ordinary purposes, which should be kept very plain, with little, if any, decoration, and the fancy or decorated card for window display, or for special occasions, the price of which may only be determined by the material and time expended.

As I have stated before, speed is very essential, and for this reason care should be given to the selection of the style of letter used for cheap cards. The simple one stroke letter (by which I mean any letter whose individual parts may be executed with one stroke) is best adapted to this class of work.

The inscription on a card should seldom be lettered with but one style of lettering. There is usually one word or line which should be given more prominence than the rest of the inscription. In other words, a display line. This word or line should be lettered with some bold style, such as Plain Poster, or, if a finished letter is desired, I would suggest a Roman, either a light or heavy face style, according to the type of card. That you may better understand the importance of display I refer you to the many illustrations in this book. These cards are the finest examples of up to date show card work ever published, and should prove of valuable assistance to the professional as well as the student.

## Alphabets

In choosing alphabets I have taken into consideration only those that a practical show card writer should use. These alphabets are derived from long established and well known styles of lettering modified to suit the show card profession.

Practical show card writers seldom use more than two or three alphabets. It is true they change from time to time or in fancy cards use lettering that seldom enters into their daily work. I recommend this practice to the student. Perfect yourself in two or three of the easiest and most popular alphabets, such as "Show Card Italic," "Decorative Roman" and "Plain Poster." First master these alphabets and the others will be easy. In this way you will be able to execute cards in much less time than if you attempt to master all the alphabets.

I will describe the alphabets in the order in which they are illustrated on the following pages.

### Show Card Italic

This is without doubt the fastest and most easily executed of all show card alphabets. With a little practice the student will find that the slanted strokes are more easily executed than the straight strokes and much faster. For this reason it is especially adapted to the low priced cards. It may be used for display and secondary lettering on the same card with good effect, or a combination of plain poster or

Gothic upper case letters for display and show card italic for secondary lettering is very pleasing and makes an especially strong card.

## Decorative Roman

This is one of the most artistic of all show card alphabets as well as the most useful. It is designed especially for secondary lettering but may be used for display where a light artistic letter is desired, using upper and lower case letters, or in other words, capitals and small letters. Never use all upper case letters of this alphabet as in some cases these letters are finished with too many flourishes. However, if the extra flourishes are eliminated in all letters except the first letter in each word or line as the case may be, a very attractive line may be obtained with this alphabet.

You will note in some instances there are two styles of the same letter, (A, E, P, R, S, T, W, Y and Z) in the upper case and (A, D, E, H, N, S, T and Y) in the lower. This is done for choice. For instance I will take the letter (H). The second (H) in the lower case is very attractive when used in conjunction with the first or round (T) in the upper case. When so used they are joined with the cross stroke of the (T). Many illustrations of this will be found among the cards in this book. The fancy (E) of the upper case is also very attractive when used properly, for example, see Plate 64.



*A B C D E F G H I J K*  
*L M N O P Q R S T U*  
*V W X Y Z &*  
*a b c d e f g h i j k l m n o p q r s*  
*t u v w x y z " 1 2 3 4 5 6 7 8 9 0*

PLATE 2

SHOW CARD ITALIC



In Plate 4 I have used this alphabet for the entire inscription merely using a larger and heavier letter for display. Note the close spacing and the letter S in the word WAISTS. This freak spacing and lettering is very effective when not overdone. There are many examples among the card illustrations, especially in the secondary lettering, that will give you some idea of the liberties that may be taken with this style of lettering.

The lettering on this card was done in a rich dark blue on a delicate grayish blue mat board, the larger lettering outlined with white and the decorations and underlining in white and light blue.

Another example of this alphabet is shown in Plate 5. It is used in this case for secondary lettering with especially good results. The large display lettering is a combination of Decorative Roman with the heavy spur of the Spur Poster. The body of the letter being made heavy to conform with the heavy spurs.

This card is done on a light apple green, rough surfaced mat board. The display lettering a beautiful medium dark green, air brush shaded with black. Small lettering white. Decorations pink roses and green foliage and scrolls.

A B C D E F G H I J K  
L M N O P Q R S S  
T U V W X Y Z

a b c d d e e f g h i j k l m  
n o p q r s s t u v w x y z

PLATE 3

DECORATIVE ROMAN

## Show Card Roman

Show Card Roman is an exceptionally good all around letter for either display or secondary lettering. It is somewhat condensed, especially the full faced letters, while the round letters (C, G, O and Q) are given full space. This oddity in a line of lettering is very effective; however it is not necessary for one to adhere strictly to the alphabet in its condensed form, the letters may be spread to suit the individual taste. Condensed letters and close spacing the student will observe is a characteristic of show card lettering.

## Plain Poster

This alphabet is an exceptionally strong plain letter, especially adapted to large lettering and is very popular for poster work. This is a very good letter for display lines on cheap signs, as it is a very simple and speedy letter. The comparative size of the upper and lower case letters, as shown in this and some of the other alphabets, is not intended to show the correct proportion. The proportion is to some extent a matter of taste; the letters will look well if the lower case are anywhere from one-half to two-thirds the size of the capital letters.



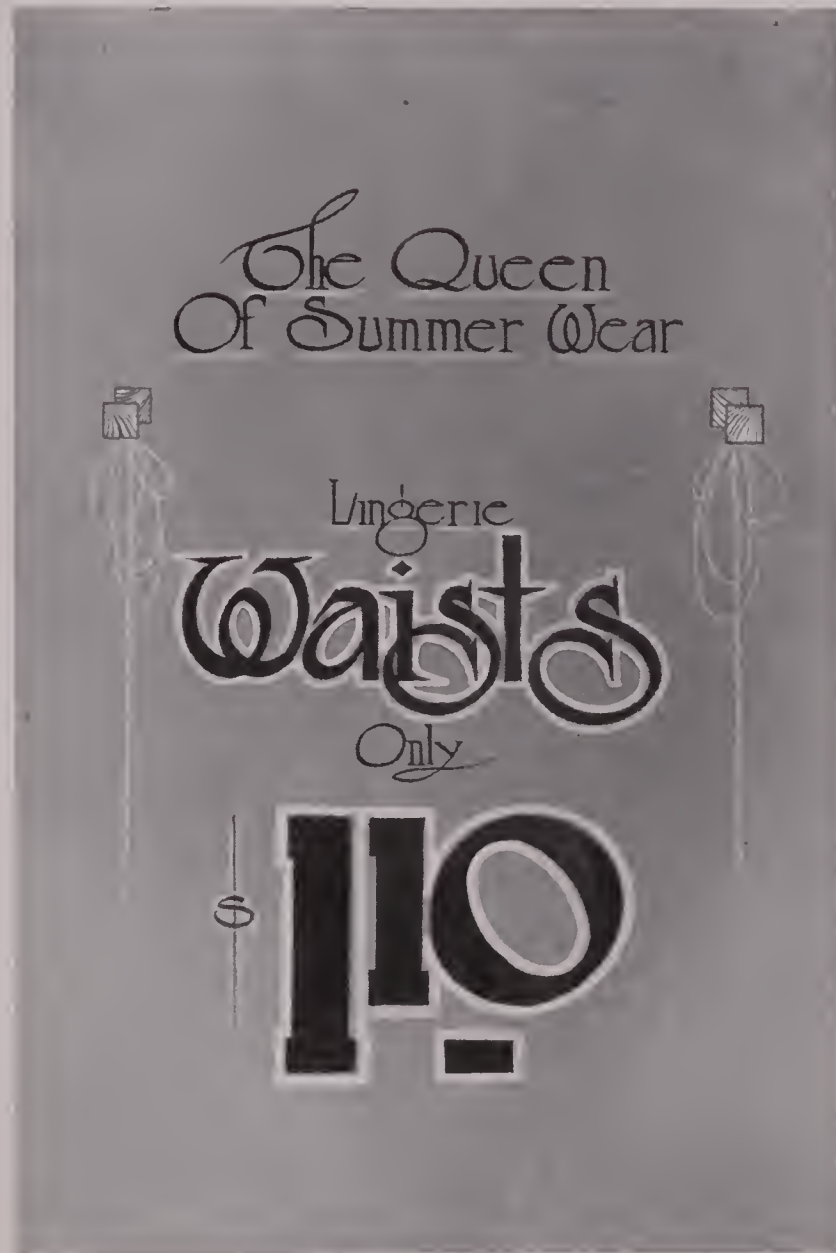


PLATE 4

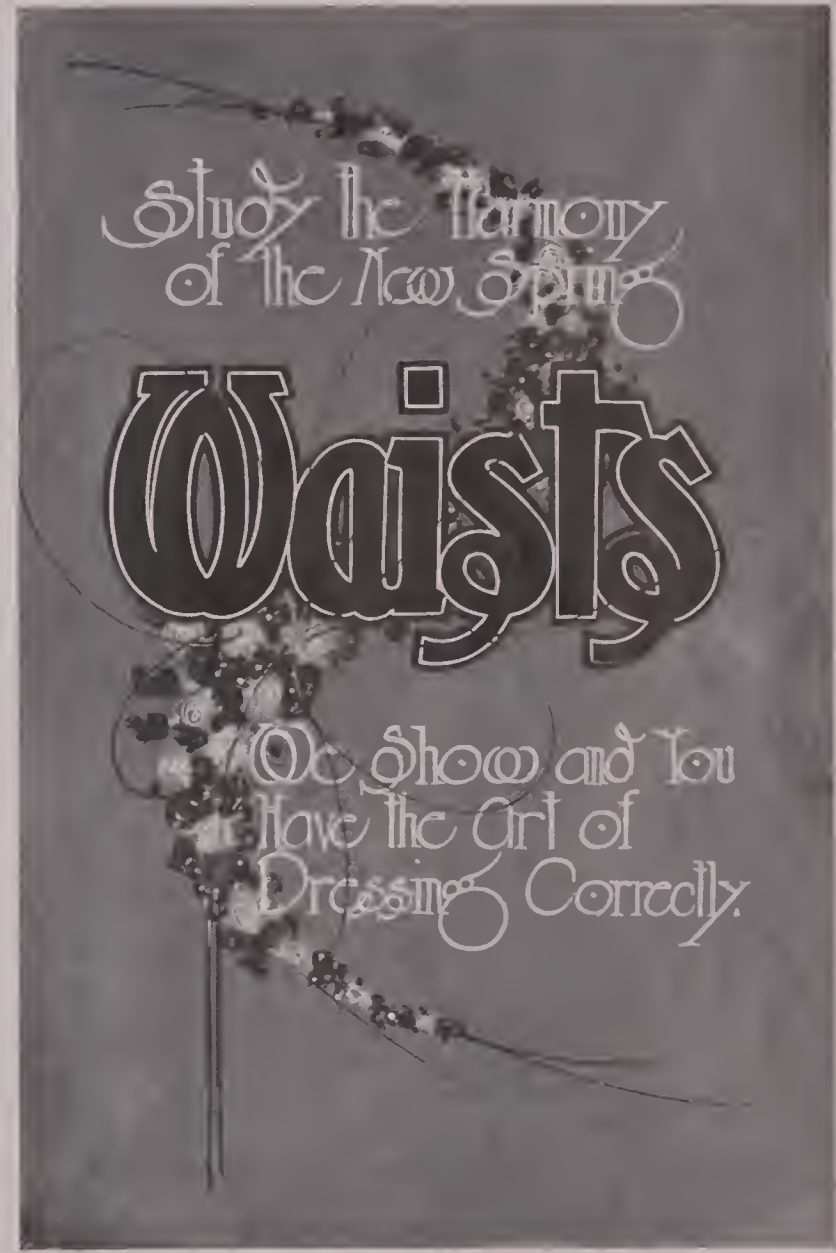


PLATE 5

A B C D E F G H I J  
 K L M N O P Q R S  
 T U V W X Y Z &

a b c d d e f g h i j k k l m m n n  
 o p q r r s s t t u u v w x y y z

PLATE 6

SHOW CARD ROMAN



**A B C D E F G H I J**  
**K L M N O P Q R S**  
**T U V W X Y Z &**  
**abcdefghijklmnopqrstuvwxyz**  
**1 2 3 4 5 6 7 8 9 0**

PLATE 7  
PLAIN POSTER

To illustrate Plain Poster and Show Card Roman in card composition I will call your attention to Plates 8 and 9.

In Plate 8 I have used Plain Poster for display and Gothic for small lettering. The large lettering, price, figures and pipe are done in cream on a dark blue card.

The small lettering and smoke are light greenish gray, the smoke is spatter work, a method which I will fully describe later. The tobacco tin is in gold. This makes a very strong and rich looking card.

Show Card Roman is used for display in Plate 9 and is done in orange on a black card; the small lettering is a greenish gray and the moon a pale lemon, the owl and tree branches are the natural surface of the card. These cards are about 18 by 25 inches. Price, \$1.50 each.



PLATE 8

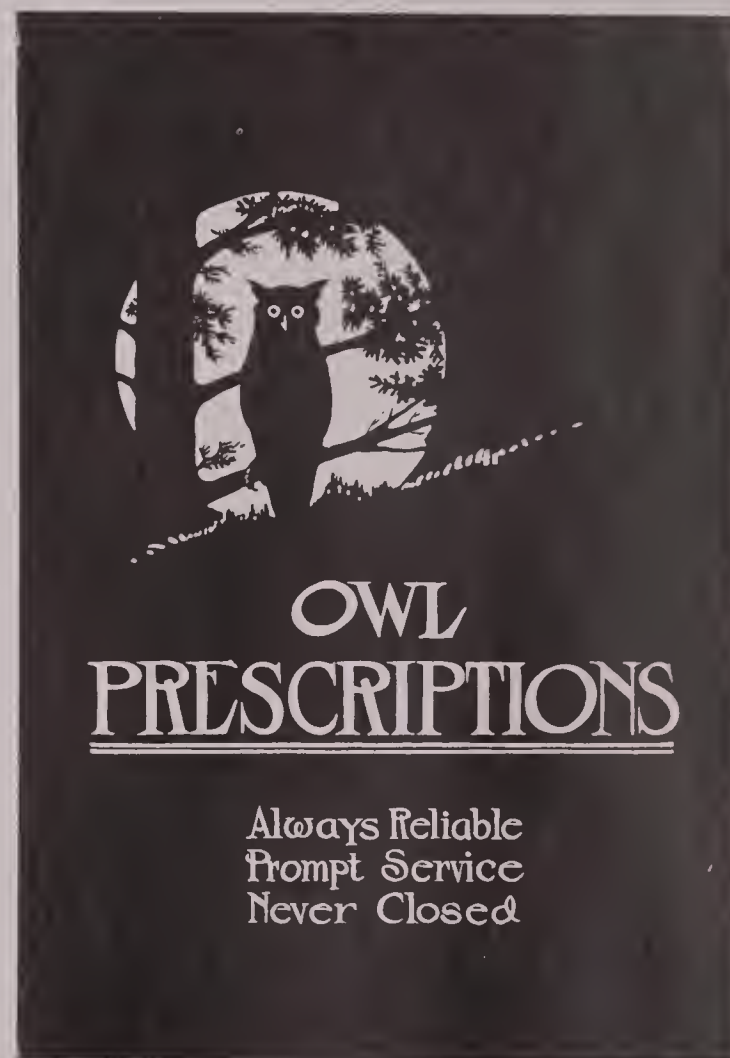


PLATE 9



## Spur Poster

This is an excellent letter for display work. It is very much like Plain Poster differing only in the block spurs, which give it a more finished appearance. It is best used in all upper case for display but upper and lower case may be used with good effect. You will find examples of upper and lower case lettering in Plates 82 and 84.

Cutout letters are used as a novelty in the more expensive cards. Each letter being cut out individually from very heavy mat board and glued on the card. This is very effective and well worth the effort when time is no object. Poster Block is especially good for this style of work.

To illustrate this class of work I will call your attention to Plate 12. Plate 11 was done on mottled tan card with a cut out panel of dark brown outlined with a darker brown. The word FALL was lettered in yellow with air brush shading of red, giving it the color of autumn leaves. Decorations and small lettering were done in tan, brick red and dark brown.

Plate 12. Mottled tan card with panel of soft mottled brown, the small light panel is painted on in gold. The letters of the word FALL were cut out of very heavy, brown mat board and glued on. The small lettering is in white and the decorations in tan, brick red and outlined with dark brown.

A B C D E F G H I J K  
L M N O P Q R S  
T U V W X Y Z & .

a b c d e f g h i j k l m n o p q r s t u v w  
x y z 1 2 3 4 5 6 7 8 9 0

PLATE 10

SPUR POSTER



## Decorative Italic

This is a very pretty and popular letter especially for secondary lettering of long inscriptions. It is very fast and easily read. It is seldom used for display and never use all upper case letters as they are too ornate. This letter looks especially well when used with some heavy plain letter such as Plain Poster or Spur Gothic.

## Rough Roman Poster

Rough Roman Poster, so-called because of the rough edges, is derived from heavy Roman. It is especially adapted for the large poster type of card and is much more effective when used very large. It is equally good for display in either upper or upper and lower case letters.

## Antique Roman

This alphabet is very attractive for display, using all upper case letters. It may be extended considerably, which is sometimes necessary for good composition. A very good secondary letter to use with this alphabet, is Show Card Italic. This is especially true in cases where the inscription is a long one.



PLATE 11

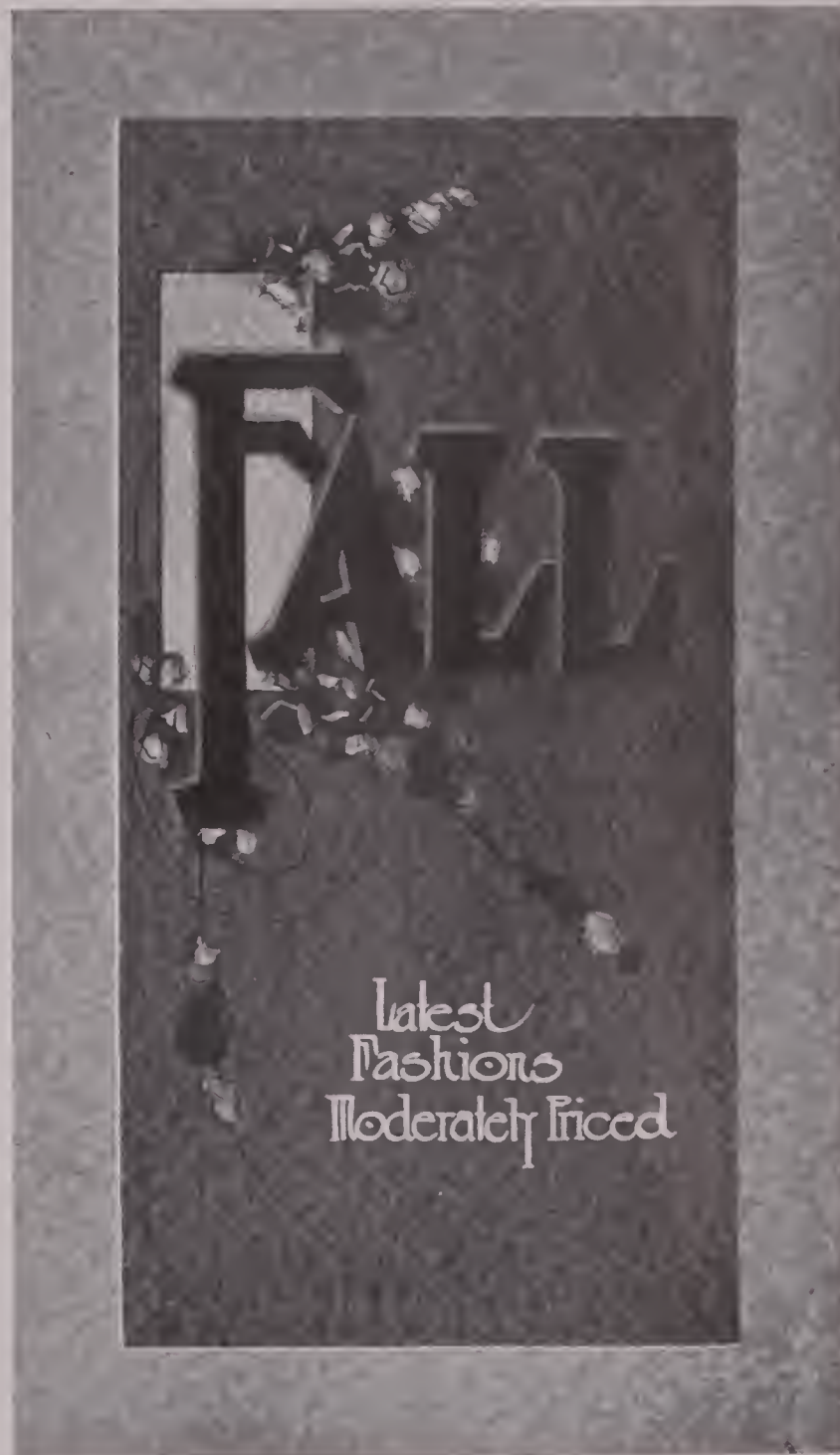


PLATE 12



*A B C D E F G H I*  
*J K L M N O P Q R*  
*S T U V W X Y Z*  
*a b c d e f g h i j k l m n*  
*o p q r s t u v w*  
*x y z*

PLATE 13

DECORATIVE ITALIC

A B C D E F G H I J  
K L M N O P Q R  
S T U V W X Y Z  
a b c d e f g h i j k l m  
n o p q r s t u v w x y z

PLATE 14

ROUGH ROMAN POSTER



## Spur Gothic

Spur Gothic is very useful and popular with most show card writers as a strong display letter. It is very fast for a spur letter and should be used for display only.

Show Card Italic is a very good secondary letter for use with this alphabet.

## Show Card Text

Show Card Text is a speedy natural brush or stub pen letter. It somewhat resembles Old English, and is used mostly for small lettering. It may be used for display but never in all upper case letters. When used for display they look best in a fairly large letter.

## Heavy Script

Heavy Script is very desirable for many cards, it should be used for display only. A little experience will demonstrate the ease and speed with which this alphabet may be executed. When this letter is used for display the secondary lettering should be some straight letter.



A B C D E F G H  
I J K L M N O P Q  
R S T U V W X Y Z  
a b c d e f g h i j k l m n o  
p q r s t u v w x y z &  
1 2 3 4 5 6 7 8 9

PLATE 15

ANTIQUE ROMAN

**A B C D E F G**  
**H I J K L M N**  
**P Q R S T U V**  
**W X Y Z** **1 2 3 4 5 6**  
**7 8 9 & 0**

PLATE 16  
SPUR GOTHIC



A B C D E F G H I J  
K L M N O P Q R S  
T U V W X Y Z &  
a b c d e f g h i j k l m n o p q r s t  
u v w x y z

PLATE 17

SHOW CARD TEXT

The card illustrated in Plate 18 was done on a black card with Rough Roman Poster for display and Decorative Roman for small lettering, both done in tan. The decorative head was traced from a poster. The face and light spots which form the beard are a rich light brown. All light stripes and lines in turban are tan, the same as the lettering. The dark stripes in the turban and streamers are a dark brick red.

This is a beautiful and appropriate color scheme for this type of card, very strong and effective.

Show Card Text is used for display in Plate 19, with Decorative Roman for small lettering. The card is dark green, the display lettering done in gold. The holly wreath in light green with red berries. Small lettering in white, underlining in light green. This makes a very pretty Christmas Card, Show Card Text being very appropriate for this time of year.

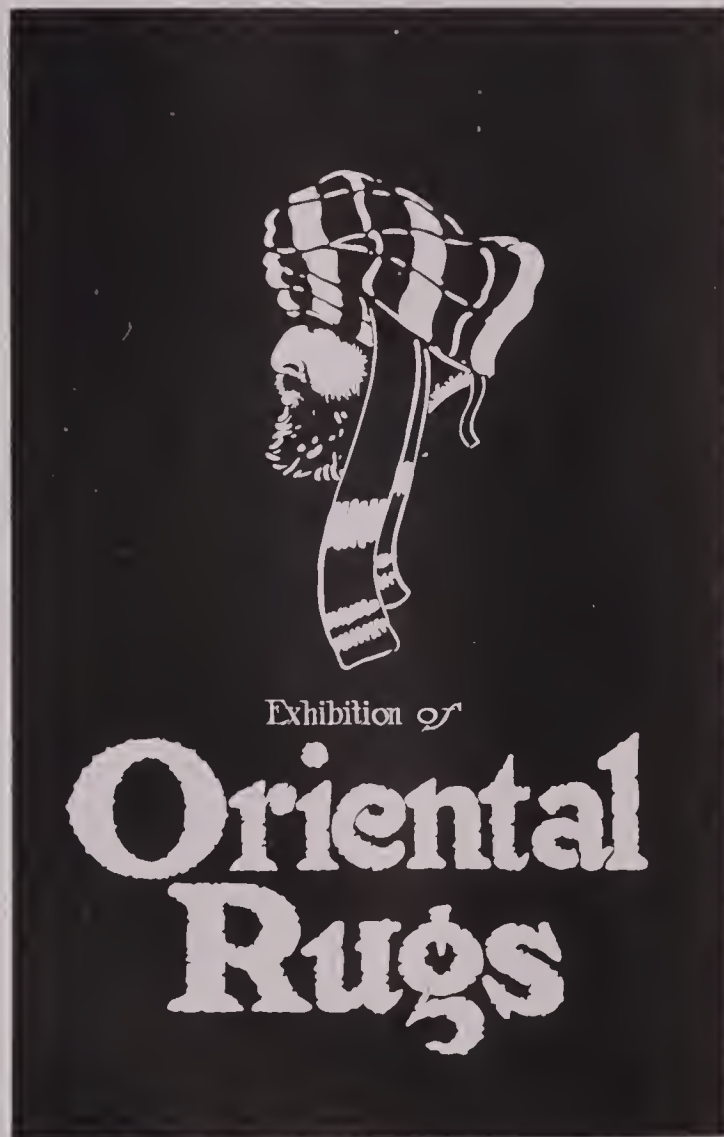


PLATE 18

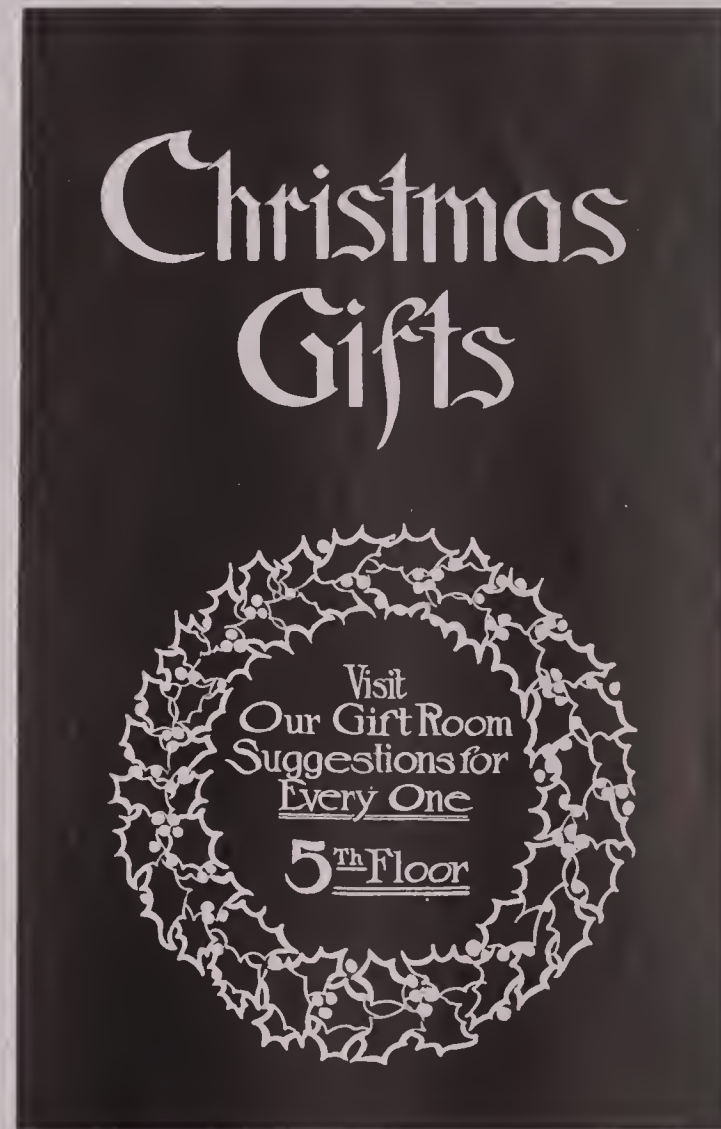


PLATE 19



## Full Block

A very good all around letter, either for display or secondary lettering. With a little experience the student will find that for a finished letter it can be quickly executed.

This letter, like all others, may be extended or condensed to suit the taste of the card writer. It sometimes happens that a display word or line may be a little too long to be used on one line; when the letter used is of full width it is then necessary to condense the letters, this however should not be overdone or the line will look crowded. In case the line be too short an extended letter will often give the line a better appearance.

## Gothic

This alphabet together with the Show Card Italic are the most commonly used of all alphabets, because of their legibility and the speed with which they may be executed. They are not suitable for fancy cards but should be used almost entirely for low priced cards.

*A B C D E F G H I J K L M N O P Q R S T U V W X Y Z*

*A B C D E F G H I J K L M N O P Q R S T U V*

*abcdefghijklmnopqrstuvwxyz*

HEAVY SCRIPT

A B C D E F G H I J K L M N O

P Q R S T U V W X Y Z &

abcdefghijklmnopqrstuvwxyz."

FULL BLOCK

A B C D E F G H I J K L M N O P Q R S T U V

W X Y Z & abcdefghijklmnopqrstuvwxyz

GOTHIC

PLATE 20

## Old English

Old English may be made with either brush or pen. It is primarily a pen letter and is used mostly for small lettering. It is done with a stub pen.

It is, however, very effective in large letters for display, always using upper and lower case letters.

Old English should not be used with other style letters. It is more readable and looks much better when by itself.

## Engrossing Text

Engrossing Text is a speedy pen letter for small lettering such as is used on jewelry and stationery cards. It is made with a stub pen.

## Pen Italic

This alphabet, like the Engrossing Text, is usually used for small card lettering. It is quickly made and is easily read.

## Show Card Numerals

Numerals play a very important part in the advertising value of the card and for this reason should always be plain, easily read figures. I have shown several styles, all practical and quickly executed.



A B C D E F G H I J K L M N O P Q R S T U V W  
X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z &

OLD ENGLISH

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z

ENGROSSING TEXT

A B C D E F G H I J K L M N O P Q  
R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z

PEN ITALIC

PLATE 21

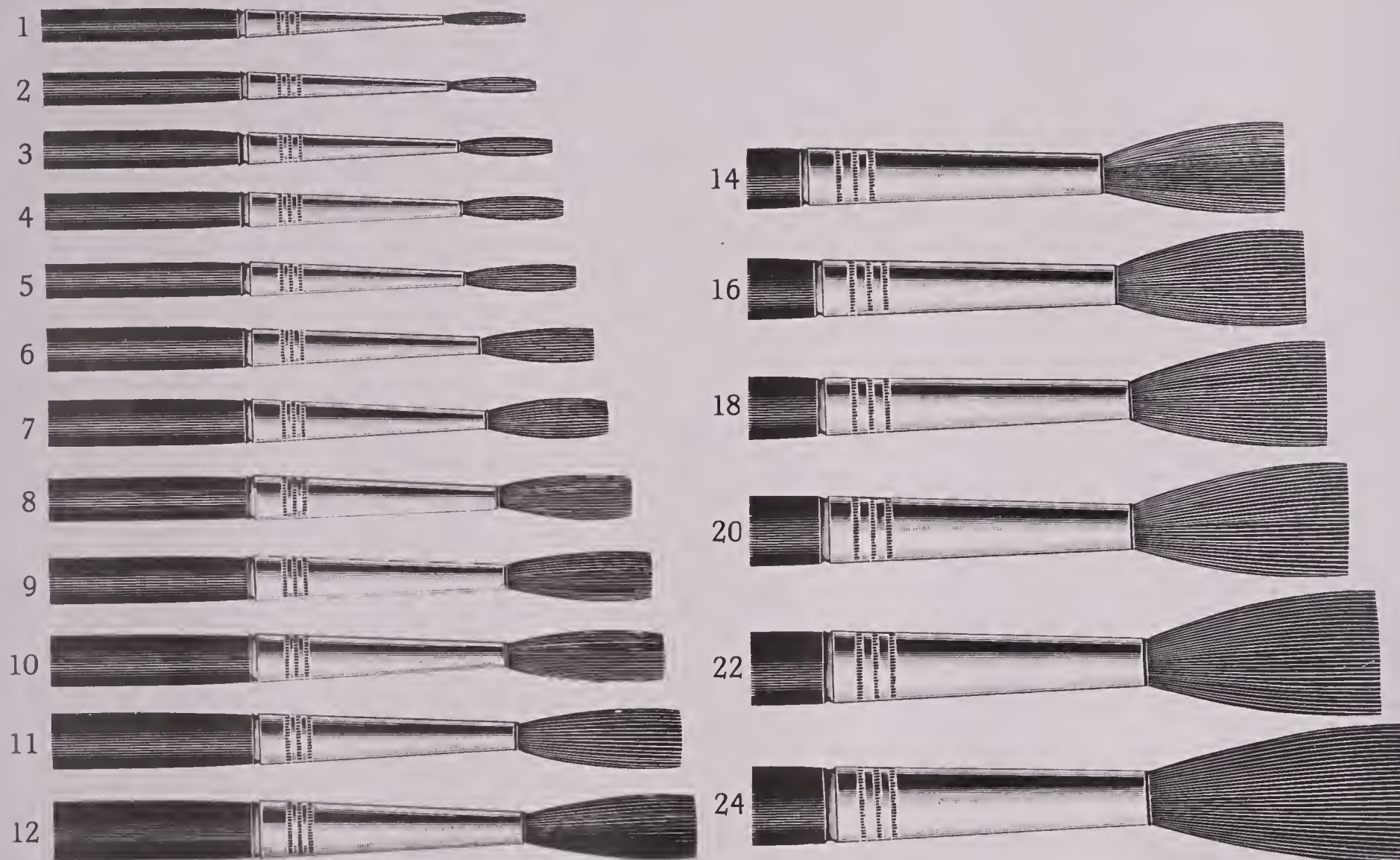


PLATE 22

## Show Card Brushes

The brush is the Show Card Writer's most important tool and should therefore be of the very best. I recommend the Red Sable Brushes. They are the only practical brush for show card or any water color work.

While they are more expensive at first cost they will outlast any other kind and give perfect satisfaction. They are made in the following sizes, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 14, 16, 18, 20, 22 and 24. Plate 22 shows the exact size and style of each.

Proper care will double and treble the life of the brush, which means a big saving as well as the pleasure of using a brush always in condition.

They should always be thoroughly cleansed after using by rinsing in clean water and stood on end with the bristles up, in a jar or receptacle for that purpose. Never allow color to dry in the brush, the glue in the color causes the hairs to stiffen and become brittle and in a short time they will break off at the ferrule.

## Show Card Pens

There are several kinds of pens made for show card work but only a few that are practical. They are used for small work entirely and unless the lettering be very small most card writers prefer to use the brush.

The Hunt or Soennecken Round Writing Pen is a type of stub pen. It is easy to handle and is very useful for certain styles of alphabets. The Engrossing Text and Pen Italic alphabets illustrated in this book were made with a Hunt pen. Show Card Text, Old English and almost any script alphabet can be made with this pen.





PLATE 23



PLATE 24

It is made in eleven sizes. In Plate 23 are shown the five largest sizes which I have found are the most practical. These are actual size.

The Solid Marking Pen, though an entirely different style, is used for the same styles of lettering as the Hunt's or Soennecken pen. It is a wider pen and therefore may be used for larger lettering. It is a reservoir style pen and is filled with a brush dipped in ink and passed through the opening of the pen. This means a saving of time as it will execute several letters with one filling.

It is necessary when using either of these pens that the whole of the pen point rests squarely on the card to avoid ragged lines.

The heavy strokes are made with a downward sweep as in writing. The light stroke is made with an upward or downward sweep. The width of the line will depend on the angle at which the pen is held.



PLATE 25

The Solid Marking Pen is illustrated in Plate 24, showing the pen at the finish of the heavy stroke and in position to make the light stroke with an upward sweep.

The Speedball Pen is a recent invention and one that promises to be popular. It is a very speedy lettering pen that can be mastered with a little practice. It is made in several sizes and there are two styles; the Square Bill—"Style A," and the Round Bill—"Style B." The Square Bill is used for the square finished style of letter and the Round Bill for the rounded edge letters. The pens and styles of lettering that can be made with these pens are shown in Plate 25.

To fill simply dip in ink like ordinary pen, shake or wipe surplus drop off on edge of bottle. The flat, bent up section of the tip is the marking surface and should rest evenly on the card and can be moved in any direction. Makes up, down, sideways or oval strokes of even width throughout without changing normal writing position of holding pen, which is no larger than the ordinary pen, and fits any standard size holder.

India ink should be used for any of the above pens.

## Preparation

The student should first provide himself with a few necessary articles and tools, namely, a table or desk, the top of which is slightly tilted and having one side and lower edge squared for the use of a T square, and high enough so that one may work in a standing position. A medium pencil or a stick of French charcoal, pencil preferred, for ordinary white cardboard, an art gum eraser, two or three red sable brushes, a palette (which may be a piece of window glass), a bottle of color, some show card board or any smooth card or paper, and a glass of water. Having obtained these he will be ready for work. A bridge will also be necessary if the bridge method is used.

## Bridge

The bridge is made of a strip of wood 1 inch thick and about 3 inches wide, and long enough to span the average card, or about 3 feet. On each end is tacked a block 1 inch thick, making the bridge 2 inches high.

The object of the bridge is to steady the hand and at the same time keep the hand off the surface of the card. It is also very useful in working over wet lettering. The bridge however is not a necessity, many card writers prefer to rest the hand on the surface of the card as it allows more freedom.



## Brush Practice

Hard work and plenty of practice is necessary to master the brush—don't be discouraged with your first results. Remember the old adage, "If at first you don't succeed, try again," and I might add, again and again. Mastery of the brush is like many other things we have mastered; it seems very hard at first attempt but with practice will come confidence, and in a short time you will be surprised at the results.

Before beginning practice with the brush it will be well to bear in mind the following rules:

The brush should be held between the thumb and forefinger firmly but lightly; not too rigid as it is necessary that the handle of the brush roll slightly between the fingers when executing a curve. Do not cramp the hand in the execution of any stroke, freedom of action is absolutely necessary in the formation of graceful letters. Maintain a uniform pressure on the brush except where a swell or shaded stroke is desired. In this case, place the edge of the brush to the surface, start and increase the pressure until the desired width is obtained, then gradually decrease the pressure until the stroke comes to a point.

Each stroke should be made with a steady, continuous stroke; do not allow the movement to be jerky. Begin slowly and increase your speed as you gain confidence. The more rapid the stroke the better the results.

Be careful that your brush is in proper condition before applying to the card; after charging with color work it back and forth on the palette, ending by gently drawing it toward you. This will give it the desired edge, which should be flat. Keep your brush well charged so that you will be able to execute each stroke without stopping for color.

The color should be of the right consistency. If it is too thin the brush will be hard to control and the color will not cover well. If too thick it will pull and will not spread uniformly.

In Plate 26 are shown the brush strokes necessary in the formation of any letter or scroll. They are the foundation of brush lettering. In this, as in any other business, it is necessary to have a firm foundation. This can be accomplished only by hard, conscientious practice. Do not attempt lettering until you have fully mastered these strokes. If you will do this you will find that the formation of the letters will be a simple matter.

Begin by practicing the vertical stroke first. Place the hand on the bridge or surface of the card, so that it will rest or slide on the little finger, as in writing, and with the flat of the brush to the surface of the card, (see Plate 27), draw the fingers back until the brush is perpendicular (see Plate 28), thus ending with a square edge.

SINGLE  
STROKE

DOUBLE  
STROKE



PLATE 26



For the ordinary size letter, this is a finger movement only. In executing the larger letters it will be necessary to slide the hand as well as drawing in the fingers.

To make the horizontal strokes, turn the hand a little to the right so that the flat of the brush rests squarely on the paper, and with a sliding and turning movement of the wrist complete the stroke with the handle of the brush in a perpendicular position.

The slanted strokes are made in the same manner as the vertical strokes.

The curved strokes require the finger and sliding movement, allowing the brush to roll slightly between the fingers.

In making the vertical stroke with the curved finish, draw in the fingers as in the vertical stroke until the point is reached where the curve is desired, then without removing the brush, make the curve with a short upward sweep of the fingers, ending with the brush on the edge.

The swell or shaded stroke is made by placing the edge or point of the brush to the surface of the card, gradually increasing the pressure until the desired width of line is obtained, then gradually decrease the pressure until the stroke comes to a point. This stroke is made with a sweeping motion.

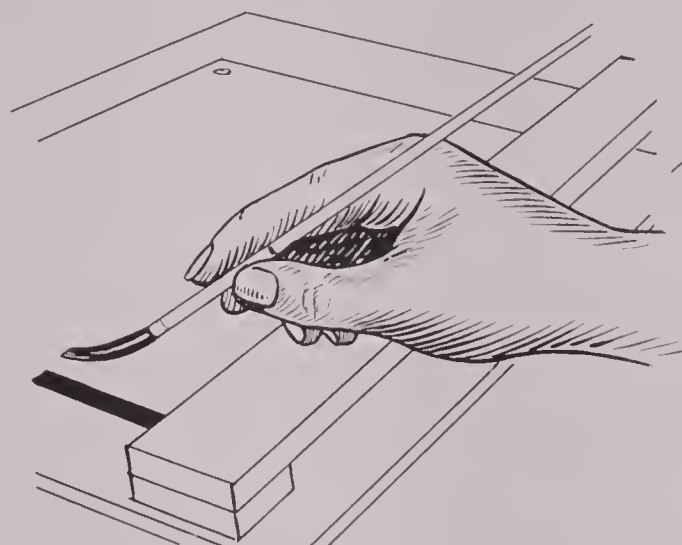


PLATE 27

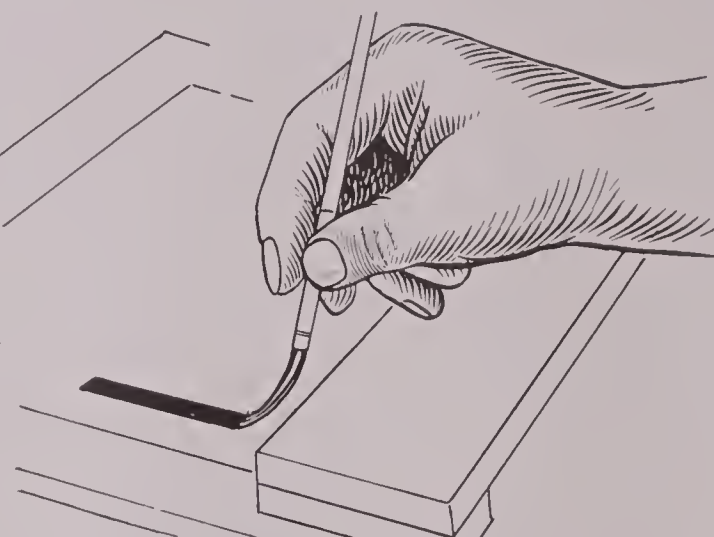


PLATE 28

While show card lettering is distinctly a one stroke letter, it is necessary at times, owing to the size of the letters, to use the double stroke method.

The strokes of this method are practically the same as the single strokes, with the exception that attention is paid only to the outer edge of the stroke, being careful to make a clean, sharp edge. A large brush should be used for this so that there will be little or no filling in.

## Formation of Letters

Lay out the letters with a soft pencil, being careful to make a very light line so that any necessary erasing may be easily done. I would advise the student to use as little pencil work as possible, gradually decreasing the amount until the letters are merely indicated, so as to give an idea of shape, size and spacing desired. This will give you more freedom with your brush, which means a more graceful easy letter. If the letters be drawn out too precisely it is apt to cause cramping of the hand in order to follow the carefully penciled lines.

In Plate 29 I have illustrated the order in which the strokes are made. This is done by using different shades as shown in key at the bottom of the plate. The first stroke being made with the light shade, the second with a shade a little darker, the third still darker, the fourth or last stroke necessary is solid black.

The order in which these strokes are made is true of all alphabets except those of the script style. Of course there are the added spur strokes which I will illustrate later, but these strokes form the body of the letter, the spurs being only a matter of finish.

The strokes of the script style are made much the same as in writing, eliminating some of the up strokes which can not be made with the brush.



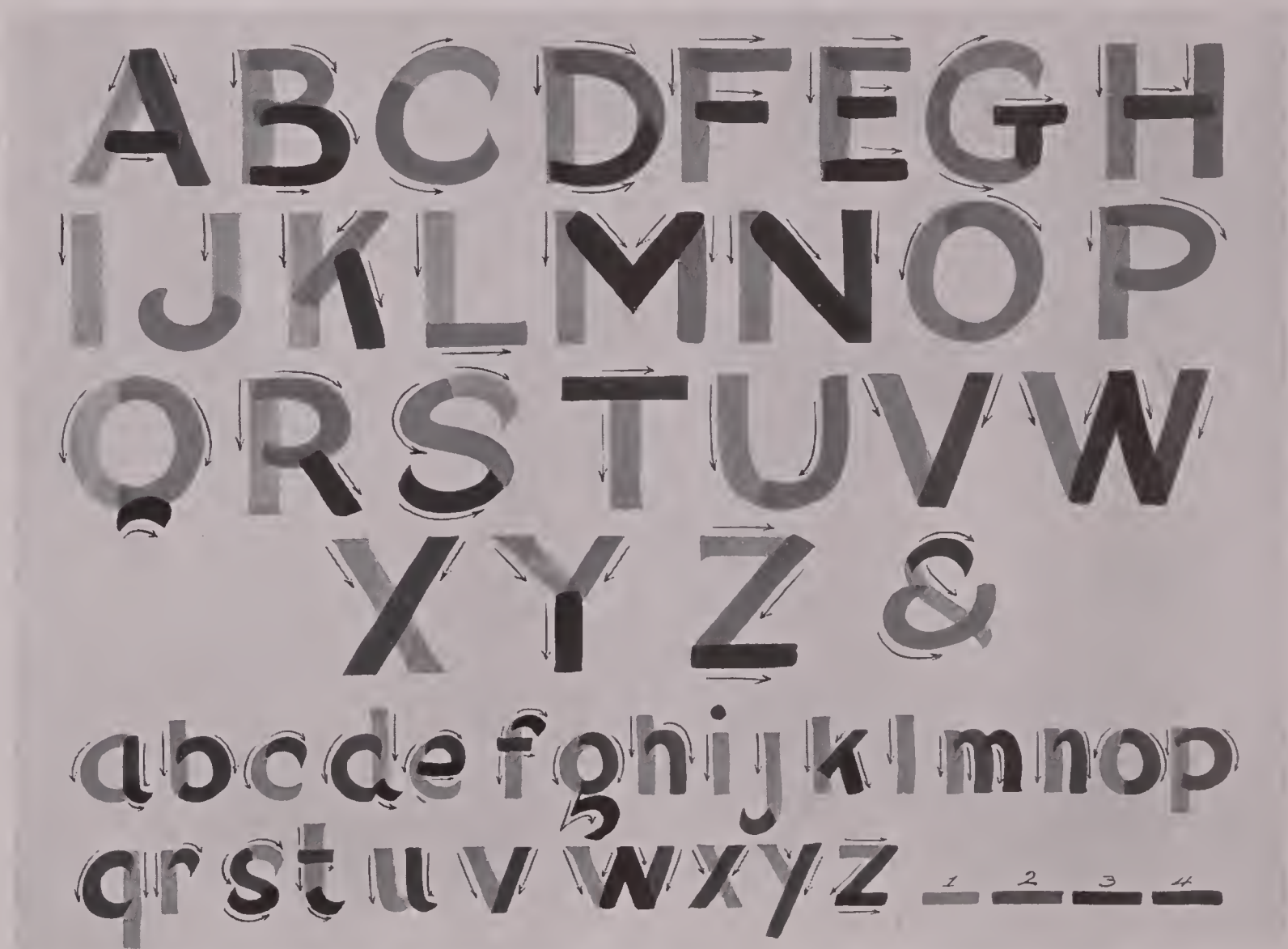


PLATE 29

After you have practiced the brush strokes and are able to make a bold, free stroke, begin practice of lettering by copying stroke for stroke the letters shown in Plate 29. Do this until you are able to make a fairly good letter. You will find that by constantly making the strokes in the order given it will become a matter of habit.

There is a reason for the order of strokes that you will understand more fully when studying spacing. For instance, the letter M if made in the manner in which the strokes come naturally it would be hard to gauge the proper slant of the strokes forming the V, while if the left and right vertical strokes are made first it will be easy to center the bottom of the V, thus giving the proper slant to these strokes which mean so much to the appearance of this letter. This also applies to the letters N, W, and Y.

In practicing the letters let me impress upon you the necessity of freedom of motion. Never for any reason cramp your hand. Perhaps in the beginning you might make a better letter by so doing but eventually your speed and grace of letters would suffer materially. The spurs being the finish or trim of the letters should be executed last. The different spurs and the strokes necessary are shown in Plate 30, by the same method of different shaded strokes. This plate should also receive the same careful study and conscientious practice.

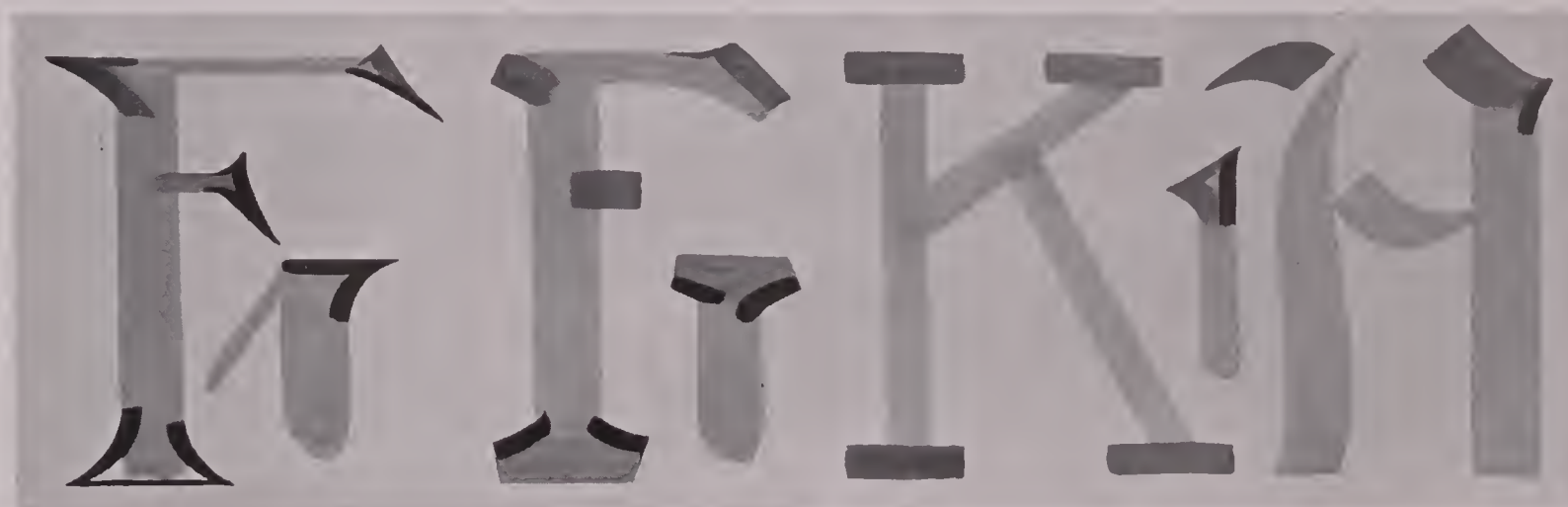


PLATE 30

## Spacing

Spacing of letters is the key note of a good line of Letters. It is the general supposition that all letters require the same space; such is not the case. Letters should be so spaced as to equalize the blank space between and about the letters. Thus keeping the line uniform in color.

The letters C, G, O and Q are known as round letters and owing to the blank space in the center of the letter and to the fact that there are no corners they should be spaced more closely than the full spaced letters such as B, D, E, H, K, M, N, R, S, U, X and Z.



The letters A, F, L, J, P, T, V and W having so much open space about them should be spaced close. It is necessary to shorten the horizontal stroke of the L and the curved stroke of the J in order to equalize the blank space. Letters may be spaced either compact or spread according to the idea of the letterer but must be spaced uniformly.

There is perhaps more liberty taken in show card lettering, especially in the spacing, than in any other branch of lettering. This freak spacing is often very effective where good judgment is used. There are examples of freak spacing in several of the illustrated cards.

I have illustrated clearly in Plate 31 why letters should not be given equal space. The word LAD is first lettered with each letter occupying the same amount of space and having the same space between the letters. It is then lettered so as to equalize as nearly as possible the blank space between and about the letters. To do this it was necessary to shorten the horizontal stroke of the L, and to leave less space between the L and the A.

There are many similar instances in other combinations of letters which may be easily overcome if you will bear in mind the necessity of keeping the blank spaces in and about the letters as nearly equal as possible.



PLATE 31

## Composition

The composition of the card is one of the most important features of card writing, careful attention and study should be given to this feature.

By composition is meant the placing of lettering, pictures, etc., on the card so that when completed the card will have the appearance of balance. This does not mean that the lettering must always be in the center of the card.

There are many illustrations in this book where the lettering is placed to one side and is balanced or appears to be balanced by some picture, design or other lettering properly placed.

Good composition with fair lettering will look much better than good lettering and poor composition.

The card illustrations in this book are excellent examples of composition both as to lettering and placing of pictorial designs. Study them, imitate them and you will find that it will help you to an understanding of good composition and enable you to originate and properly express your own ideas.

There is no better way of learning composition than to have plenty of good compositions about you. It will keep you from falling into the many bad habits that are so noticeable in the student's work. For instance, crowding of the inscription, or sprawling it all over the card, too much decoration, slight if any variation in the size of lettering, etc.

## Laying Out Card

In laying out the card bear in mind the importance of the display word or lines, as the case may be. For this word or line choose some strong, bold style. If there be a sub line this should be executed in a smaller and preferably a plain letter. For the balance of the lettering if it is of minor importance use a small letter with upper and lower case.



It is not always necessary to use a heavy letter for display—a light letter if made large enough to give the line prominence is just as effective and often preferable, depending on the class of card. If a light letter is used the secondary lettering should be still lighter.

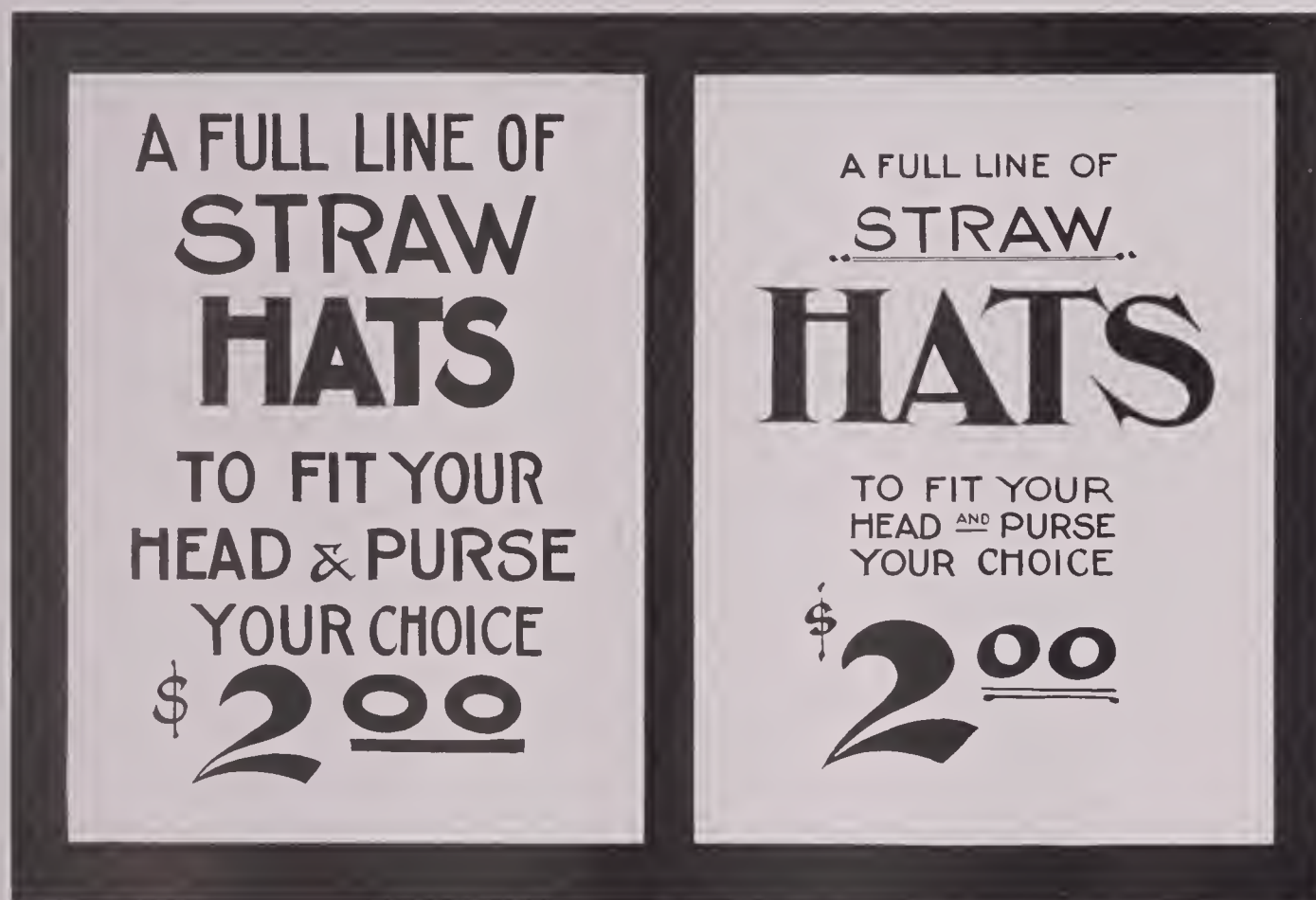
Never crowd the inscription on a card—leave plenty of blank space about the wording so that each part of the inscription may be easily read. Parts of the inscription may be bunched with good effect as you will note in some of the illustrations.

If the inscription be a long one it is advisable to break the monotony by using both straight and slanted letters, especially so if no decorations are used.

As I have said before, there should be plenty of blank space about the wording, but be careful that the space between the lines is not too evenly distributed, as this would make the inscription hard to read.

To illustrate these points I have shown in Plate 32 two cards with the same inscription and style of lettering with the exception of the word HATS. The lettering and spacing is equally good but there is a vast difference in the appearance of the cards due entirely to the composition of the lettering.

In card A the most glaring fault is that the lettering is spread all over the card and there is not enough difference in the size of the display and secondary lettering. Another fault is the space between the lines. The secondary lettering is crowded so close to the display line that it detracts from the strength of this, the most important



CARD A

PLATE 32

CARD B

line of the inscription; the same is true of the price figures although not quite so much as there is no lettering to interfere below. One more point I wish to call your attention to is the fact that the display line is lettered in the same alphabet as the smaller lettering, which is poor taste and contributes to the sameness of the card.

It is advisable when the secondary lettering is of a Gothic style to use some Roman style for display. This is the only change in card B, with the exception of the size of the lettering. The most important part of this inscription is HATS \$2.00, and in this card it is brought out very strongly. The next important is that they are STRAW, to give this the prominence necessary and at the same time keep the letter small enough so as not to interfere with the display line I have given it added strength by underlining.

## Shaded and Outlined Lettering

Shading and outlining of lettering is used almost entirely for display lines. It not only adds to the strength of the line but also acts as a decoration. Shading is done almost entirely to the left and lower edge of the letters. The effects may be varied by using light or heavy shading and by the blank space left between the letter and the shading. This is also true of outlining, many examples of which are shown in the illustrations.

## Air Brush

The Air Brush is a small instrument that applies colors to the surface evenly by means of air pressure. The air blowing the liquid color from the point of the brush in a fine spray that is regulated by pressing and drawing back a small lever on the top of the brush.



The brush is handled much the same as a pencil with the forefinger pressing the lever. It is not a difficult instrument to learn to handle, being only a matter of practice. The Air Brush is illustrated in Plate 33.



PLATE 33

## Air Brush Shading

Air brush shading is very effective and quickly done and for these reasons it is very popular among professional show card writers. The most common method employed is that of shading the letter, which is done after the lettering is completed. Shade the left edge of the vertical strokes and the lower edge of the horizontal strokes. This is sometimes done on the letter which gives it the appearance of being a raised letter as in Plate 34.



PLATE 34

For this plate a dark brown card was used with white lettering. The large lettering and numerals were white air brushed with brown, a little darker shading being used on the numerals, which were afterward outlined with tan. The border is also done in tan. The figure, a newspaper clipping, was traced on and all the high lights or light parts were painted in white, the shadows are the natural surface of the card. This makes a very rich card and shows the most popular method of air brush shading.

If the shading is done just off the letter, leaving some space between the shading and the letter, it will give the effect of a shadow behind the letter. I would advise this method of shading only on large lettering so that there will be plenty of space to give the proper effect.

The air brush is used for other effects, such as tinting backgrounds, borders or other portions of cards. Cut out designs are sometimes used where there are a number of similar cards to be made. For this method masks are used. The design is first drawn out in detail and then covered with frisket paper or some transparent paper that will not absorb water too quickly. The parts that are to be tinted are then cut out and when the design is entirely cut it is laid on the card and weighted with printer's leads to keep the edges from curling up. It is then ready for tinting with the air brush. While, as I have said before, cut out designs are sometimes used they are very impracticable, owing to the time required to execute even the most simple de-





PLATE 35



PLATE 36

signs, and another very good reason why they should not be used is that they are too stiff for show card work, which should at all times have the appearance of quick, free hand work.

## Spatter Work

Spatter work is sometimes used for backgrounds or for bringing out strongly some panel or odd shaped design.

It is done by applying a little color of the consistency of ink on a tooth brush. The brush is then held about three inches from the surface of the card in a vertical position and the blade of a knife or stiff wire is then drawn upward over the bristles of the brush, causing a spatter.

For designs or panels it is necessary to cut masks as for air brush work.

In Plates 35 and 36 I have shown examples of this class of work. In Plate 35 a mask was cut and the spatter work completed first. The picture, a magazine clipping, was then pasted on and the lettering completed. The word OUTING was lettered over the spatter work in red and outlined with white to give a touch of color. The line inside the panel was also done in red. The balance of the lettering in black.

Plate 36 was handled in the same manner, the spatter work being done first, the trees and snow were painted over the spatter. The lettering was done in black and two shades of old rose, a dark shade being used for the large letters and a lighter shade for outlining and border. Both of these cards were done on white show card board.



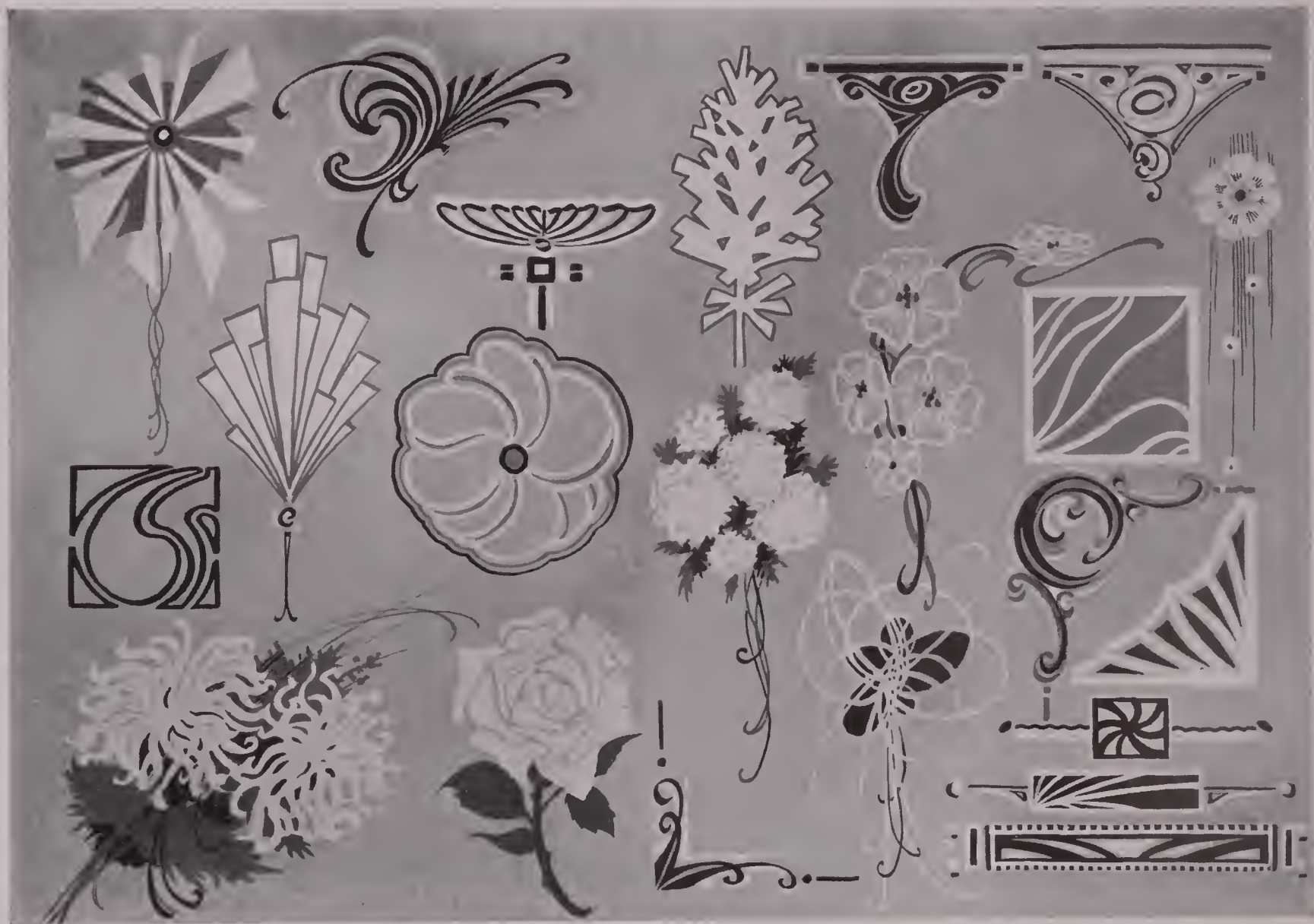


PLATE 37



## Brush Decorations

Simple and easily executed decorations are the most appropriate for show card work, both from the standpoint of time and artistic effect.

In Plates 37 and 38 I have illustrated some brush decorations that are especially adapted to this work. They are very simple and easily executed, and when done in combinations of colors, have the appearance of very elaborate decorations.

These decorations are not intended as set designs but rather as types or styles which may be used in various shapes and sizes.

To illustrate I will call your attention to the decorations on many of the card illustrations. You will find that many of them are similar in type to the decorations in these plates, but different in general formation. This will give you some idea of the variations that may be obtained with slight changes.

Be careful in using decorations that you do not overdo this feature. This is very often done. Keep them simple. They must not in any way detract from the strength of the inscription. In most cases a little decoration goes a long way, however there are times when an elaborate decoration is very appropriate.

Ribbon designs, as shown in Plate 38, are sometimes used on special cards and when properly used make very good decorations. Lettering is usually used in the large open spaces.



PLATE 38

## Initial Letters

Decorated initial letters are desirable at times to embellish an otherwise plain card, and when done in color combinations make attractive decorations.

In Plate 39 are illustrated many varieties of decoration suitable for this purpose. The color schemes will depend on the color of the card used.

## Clippings

Very attractive cards may be made by using suitable clippings pasted on the cards, and they are especially desirable in so much as they incur practically no expense.

Every card writer should have a good up-to-date collection of clippings of all kinds, in black and white and color. These may be obtained by cutting out of magazines and newspapers, pictures of all descriptions that will in any way make suitable decorations for cards. For instance, Spring, Summer, Fall and Winter, styles of Men's, Women's and Children's Clothes, Shoes, Millinery, etc. Animal pictures, for fur cards, border designs, pretty heads, in fact everything.

These pictures may be used direct or traced and drawn with brush. A tasty design worked around the clipping adds materially to the effect. Sometimes just an outline is attractive.

Many clippings are used in the card illustrations in this book and they will give you some idea of the desirability of clippings.



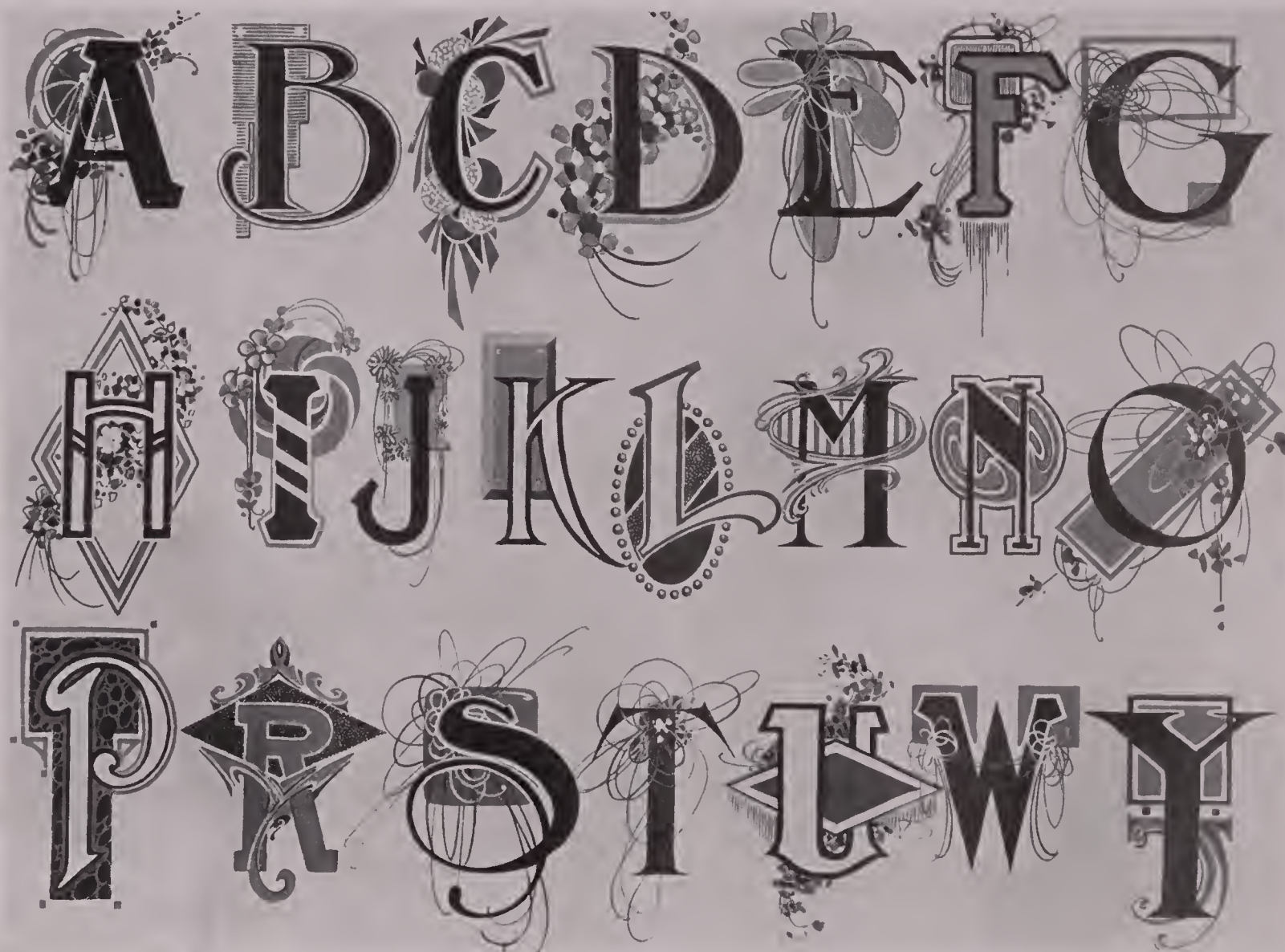


PLATE 39

## Artificial Novelties

Artificial novelties such as flowers, leaves, and plaster ornaments may be purchased in the shops for a trifle and glued or tied onto the card. Druggists and other merchants advertising small articles such as toothbrushes, perfumes, sponges, etc., often use the article itself as a decoration for the card by tying on in an attractive way.

Ornaments were used on the card illustrated in Plate 40. The card, which is of light gray pebbled surface, has a beveled panel of the same material which is quite thick and shows to advantage the bevel cut. The top of the card is air brushed with light blue blending into the color of the card.

The figure is a colored fashion clipping pasted flat up to the waist and then allowed to bend over the horseshoe and pasted again at the top thus causing the horseshoe, which is of plaster of paris, to appear to encircle the figure. The horse head is also of plaster and both are glued on. The ribbons are blue. The small lettering, border lines, the outlining and fine lines under the figure were done in light shade of old blue.

The large lettering in dark blue broken and outlined with the light shade of blue. Size, 14x36. Price, \$2.50.

Plate 41. White pebbled board with grayish blue panel. Lettering white. The oval, figure, and word "SUITS" outlined with lavender.

Picture is a colored clipping. The inside of the oval is slightly air brushed with blue. Size, 16x26. Price, \$1.75.





PLATE 40



PLATE 41  
PLATE 42



Plate 42. A pretty shade of yellow pebbled board with panel of lighter shade. The word "MODELS" is outlined with a deep shade of yellow and broken with the same color. High lights of cream on the top and left edges of the letters. Small lettering, scrolls and outlines of picture in deep yellow. Roses in cream. The picture a colored clipping. Black velvet ribbon put on with a touch of glue in spots, just enough to hold without causing it to look stiff and flat. Border in cream. These are all beautiful cards and with the exception of cutting and gluing on the panels were quickly and easily made. Size, 16x28. Price, \$2.00.

## Air Pencil

Very pretty effects may be obtained by the use of the Air Pencil. It is a cheap tool and easy to handle. It consists of a rubber bulb and a metal nozzle which screws into the bulb. See Plate 43.

The bulb is filled with a mixture of whiting and glue which must be of the proper consistency, not too thin nor too thick; if too thin it will not stand up well and will be too long drying; if too thick it will not flow freely. It should be just thin enough to flow from the nozzle.

After the design or lettering is laid out in pencil fill the bulb with mixture and apply by holding the air pencil in the right hand as you would a brush, keeping a steady pressure on the bulb with the fingers of the left hand to regulate the flow. Follow your pencil lines as if using a brush.

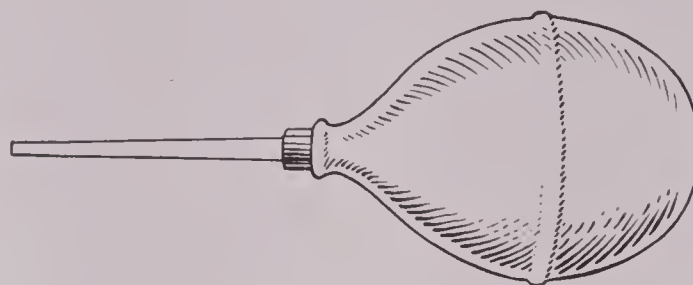


PLATE 43

After the design or lettering is completed, it may be decorated with gold or other colored bronzes. The bronze should be applied before the composition dries by shaking the dust over the wet composition and allowing it to dry; when it is thoroughly dry, dust off the superfluous bronze. If the bronze does not adhere well it is because there is not enough glue in the mixture. If the lettering be completed this can be remedied by covering the lettering with a thin coat of glue.

I have illustrated in Plates 44 and 45 two styles of lettering done with the air pencil.

The word OPENING in Plate 44 was first lettered with the air pencil and then gone over with a brush using dark green color. While this takes a little more time it is not quite so common as the bronze. The work is done on a light green card, the

small lettering is done in white and outlined or shaded with dark green. The decorations were made in white, gold and dark green. You will note that the air pencil lettering on this card is done with a little more freedom, giving a different effect from that in Plate 45. This lettering was gone over but once with the air pencil. Size, 18x30. Price, \$2.00.

In Plate 45 the word HATS is lettered with a very heavy coating; to do this, it is necessary to go over it several times until it is the desired thickness. This is necessary where large lettering is used, to get the proper effect. In this instance the lettering was done on a light gray card and dusted with gold bronze. The smaller lettering is brush work on a darker shade of gray. The decorations and outlining are done in dark red, white and gold.

## The Pantagraph

Many card writers have considerable drawing ability and do some free hand drawing on the cards. For those who are not so gifted the Pantagraph is an excellent article to have. It is easily handled and inexpensive. This instrument, which is illustrated in Plate 46, is used for enlarging and reducing pictures. It is so regulated that pictures may be enlarged from one-eighth to seven or eight times the original size or, by changing the position of the pencil and tracer point it will reduce in the same proportion.





PLATE 44

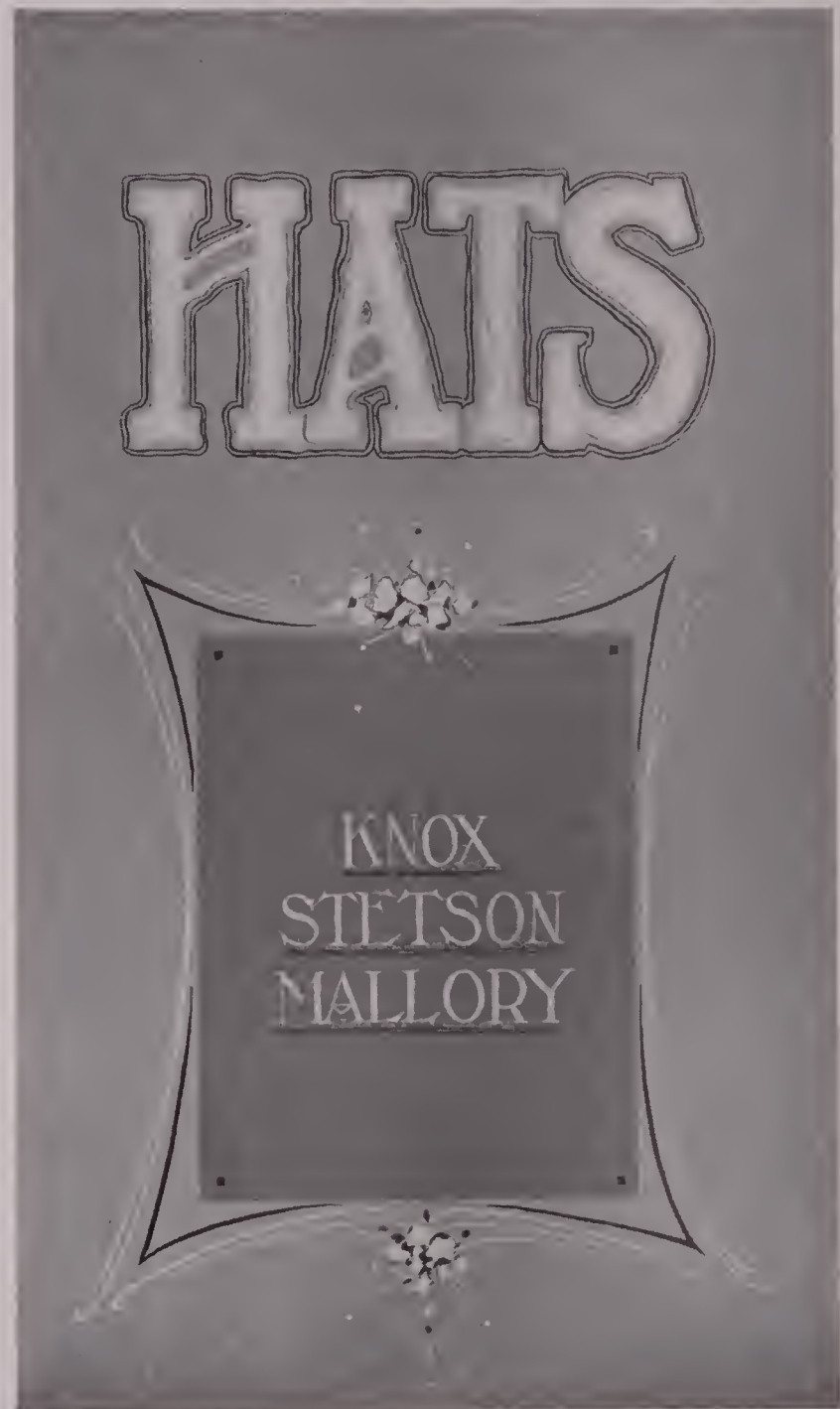


PLATE 45

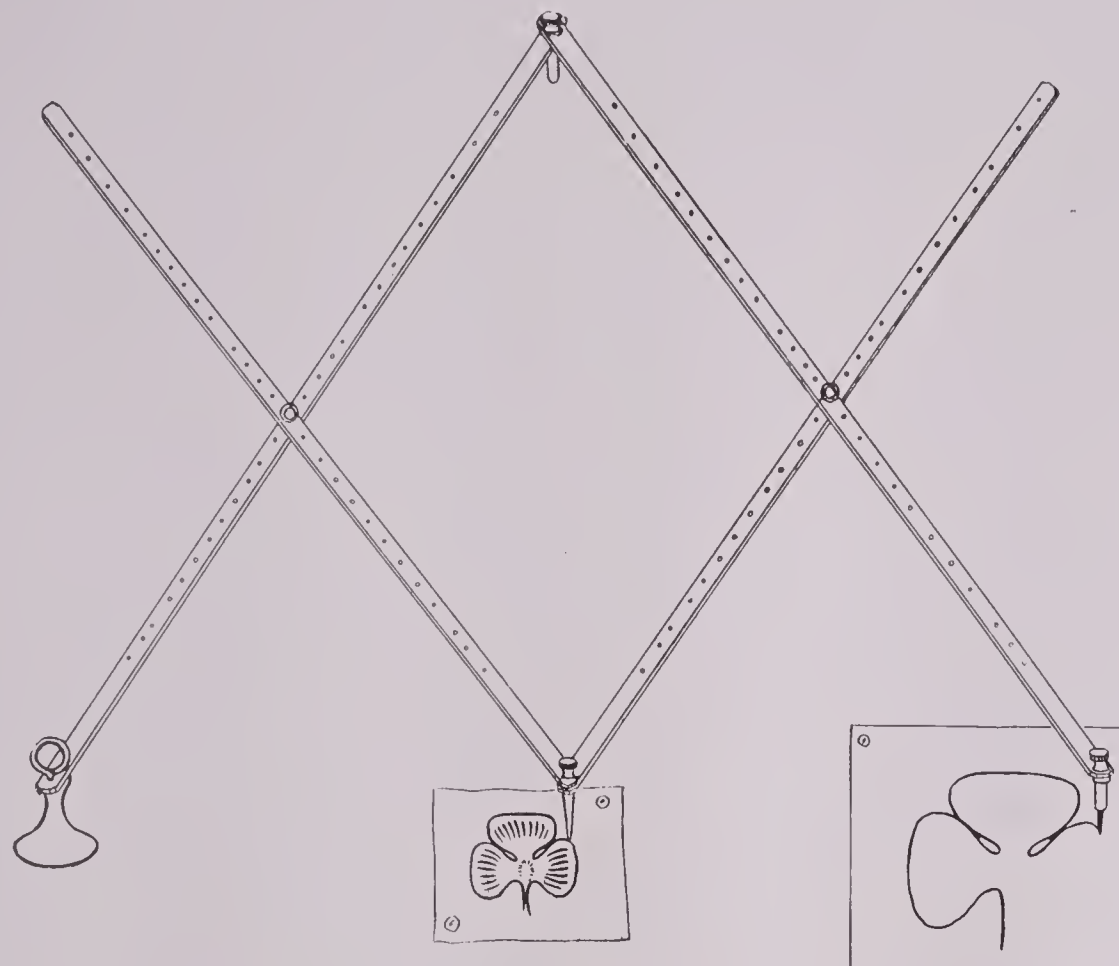


PLATE 46

If the picture is to be enlarged it is placed at the left and the card to the right, the tracer is then drawn over the outlines of the picture, being steadied with the left hand while the right hand guides and furnishes the pressure on the pencil point.

The placing of the picture in the proper position on the card is regulated by placing the pencil point at the desired location and moving the original copy until it fits under the tracer.

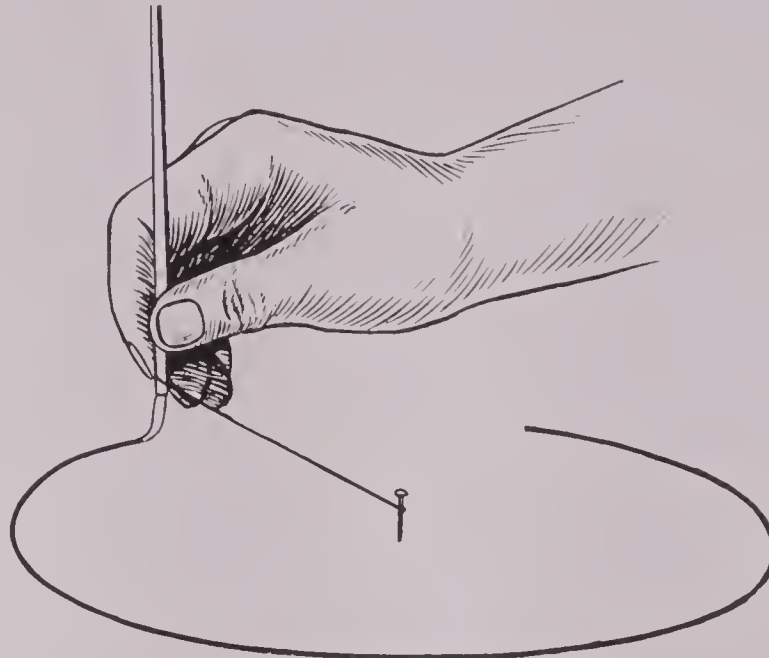


PLATE 47

To reduce, reverse the tracer and pencil and also the position of the picture and card.

## Circles and Ovals

Circles or Ovals are often used in card work and when properly executed are very effective. If they are carelessly done no amount of good lettering would offset the poor effect.

To execute a true circle with a brush, place a thumb tack or a stout pin in what is to be the center of the circle. Then take a string, make a loop at each end, place one loop over the tack and through the other pass the brush, which should be filled with enough color to complete the circle. Hold the string taut with the brush in an upright position, spread the brush to the desired width of line and while keeping the brush perfectly still and the fingers of the right hand resting very lightly on the card, turn the card to the left until the circle is completed.. Plate 47 shows the position of the hand and brush. This position is to be held while the card is being turned.



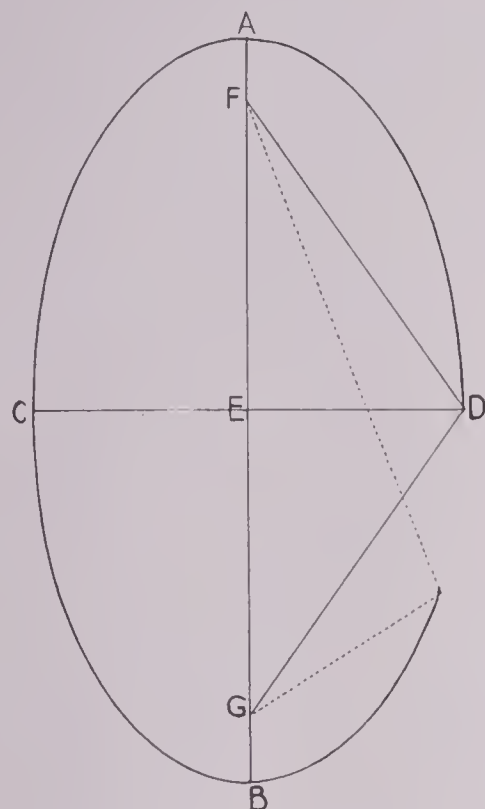


PLATE 48

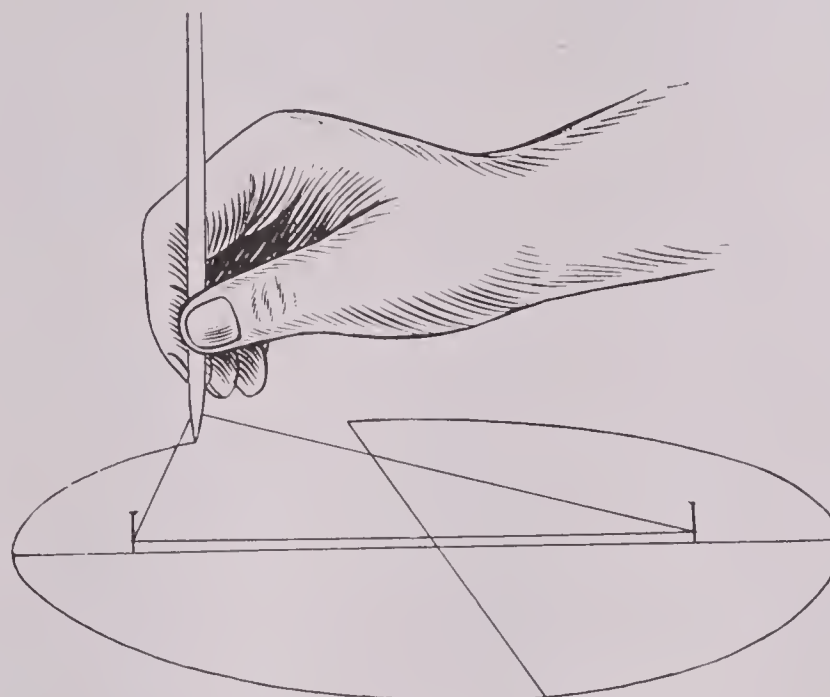


PLATE 49

## Ovals

To make an oval of any size draw a line the desired length through what is to be the center of the oval, as shown in Plate 48, and represented by A-B. Through the center of this line draw a line the desired width represented by C-D. Then take the distance from A to E, place one point at D, and where the other point touches the

line A-B you have the point indicated by F. This repeated below the center line will give the point G. At these two points place a thumb tack or stout pin, also place a pin at D. Take a string, make a slip knot and pass the loop around all three pins, tighten the loop so that the string is taut, also tighten the knot so that the loop will not slip; take out the pin at D and place a pencil at this point, holding the string taut; place the string about a quarter of an inch up from the point of the pencil. The pencil will then slide inside the loop; hold the pencil in an upright position and draw it around, completing the oval as illustrated in Plate 49.

## Cut Outs

Where there are a number of cards to be made bearing the same inscription it will facilitate the work of the card writer to use cut outs as shown in Plate 50. These are made by first lettering a complete card as a sample, then make a tracing of the limits of the letters, or, in other words, block out the lines of lettering both as to height and width, retrace on cardboard and cut out.

Use this cut out as a pattern for all cards by placing over cardboard and tracing with pencil the limits of the cut out spaces.

This will mean a big saving of time and the cards will have the same spacing.

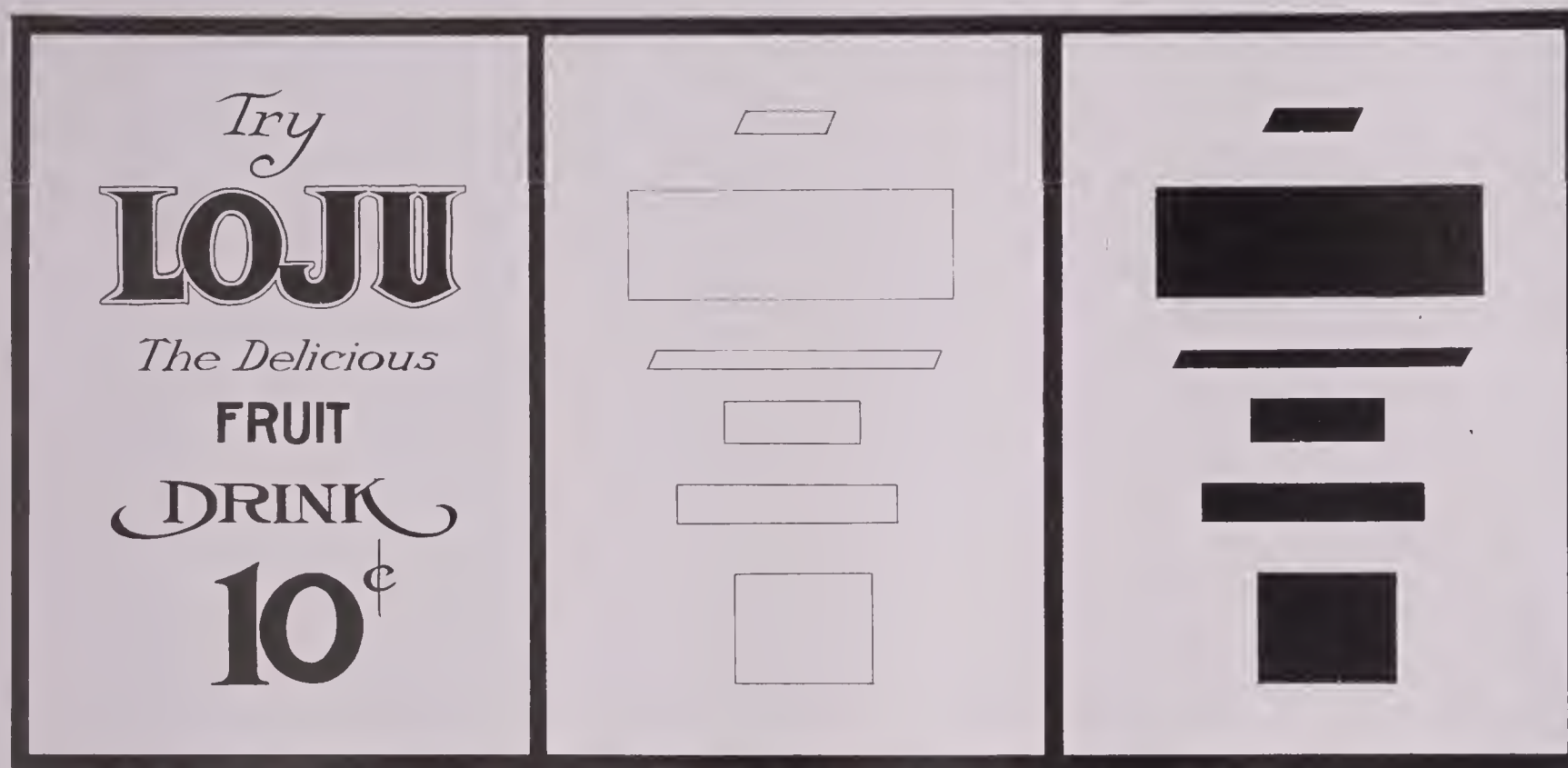


PLATE 50

## Show Card Colors

Ready mixed colors are the most satisfactory for show card work. They are ready for instant use and while they are a trifle more expensive than the dry or distemper colors they will give much better satisfaction and save the trouble and expensive experience that is necessary to properly prepare and mix the old fashioned kind.



They are made in various colors as described in my catalog of materials. The colors listed are the best obtainable.

Variations of these colors may be made by mixing two or more colors. For instance, a pretty shade of old blue can be made by mixing a little black and white with blue. Start in by mixing just a little of each with the blue and add which ever is needed until the desired shade is obtained.

Slightly deadened colors are very soft and pleasing and much in vogue at present, and for that matter always will be.

To deaden a color, mix with it a little black and white, and sometimes a little red or brown if you wish to add a little warmth to the color. For instance, gray is made from black and white, but if just these two colors are used it will be a cold gray; to warm, add a little brown or red. With a little experience you will be able to make hundreds of different shades of the various colors.

## Show Card Inks

Colored Inks are best for the Pen and Air Brush, especially the Air Brush, as it is necessary for the color to be very thin and free from all lumps, grit and dirt to flow freely through the brush.

The best of inks are none too good. You will find a list of especially prepared inks for this purpose in the catalog.

## Show Card Board

The regular white Show Card Board is a cheaper grade of Bristol Board and is 22x28 inches. It is smooth finished and varies in thickness. The heavier quality is best, if too thin it will buckle and all cards should be heavy enough to stand well.

The average card work is the cheap or plain cards and they are usually made in what are known as stock sizes—this is done to save waste in cutting as well as to regulate to some extent the price.

To cut the stock sizes without waste cut the full sheet in half, which will give two cards 14x22, or the half sheet size. Cut these in half for the quarter sheet sizes, which should be 11x14; cut these in half for eighth sheet, or 7x11.

There are exceptions to all rules and at times odd sizes are preferable. However the strips or pieces left need not be wasted, as they will cut into small cards for price tickets.

Be careful of card board or any other sign board, for next to labor this is the biggest item of expense.

## Matt Boards

Matt Boards are used for fancy or the better class of cards, either for the entire card or for frame or panel effects. It may be had in all colors and in several different surfaces. They may be obtained at any wholesale paper house, picture framing or large stationery stores.



PLATE 51



PLATE 52



PLATE 53



The card illustrations in Plates 51, 52 and 53 are good examples of matt board cards and effects. They were made of different shades and surfaced matt boards.

Plate 51. Mottled tan board with panel of mottled brown. Lettering white. Decorations brick red, tan and dark brown. Figure clipping from fashion magazine outlined with dark brown. Size, 15x25. Price, \$1.75.

Plate 52. Gray pebbled board with white pebbled panel, air brushed slightly at the top with light blue. Lettering light and dark blue. Decorations copied from picture. Very light blue sky with gold sun. Water two shades of green and blue with white foam. The bird in light gray with touch of white on wings. Lettering outlined with gold. Decoration below lettering light green, outlining and scrolls in gold. Size, 13x34. Price, \$2.50.

Plate 53. Rough brown board with smooth darker brown panel. Pasted on this are two small panels. The first is of imitation leather paper pasted flat. The top or smaller panel is of brown paper torn with ragged edge on top and bottom. The ragged edges were touched with a little dark brown color and the little spots or edges that show white in the illustration are of gold. Lettering gold with white outline. Decoration was traced on from clipping and done in brown. Size, 15x25. Price, \$2.00. These are three very choice cards and for fancy cards may be quickly executed.

Fancy cards form a very important part in the decoration of a window and should be in keeping with the general color scheme of the window.

The price cards should also be in harmony with the large or display cards. The same materials should be used, using panels if such be used on the large card.

This special color scheme of cards is very much of an addition to the decorated window.

## Fancy Papers

Fancy papers, such as wall papers, especially the modern designs which include imitation leather, grass cloth, floral designs, stripes, etc., mounted on heavy board make very attractive cards. They may be obtained from wall paper dealers for a trifle. Some dealers will gladly give you their old samples.

Wall paper pasted top and bottom on black show card board was used for the background of the card illustration in Plate 54. It is a cloud effect in very delicate sunset colorings. Owing to the difficulty of photographing color, the contrast shown in this plate is a little stronger than in the original.

The pictorial decoration copied from a colored automobile ad. is in simple flat colors. The body of the auto is light purple, wheels white, wall cream, trees three shades of green, from light yellowish green to dark bluish green. The strip in back of auto light yellow. Shadows and figures in auto were left the natural black of the card. Lettering black with white outline.

This is a type of the latest poster cards and is very strong and effective. Size, 22x28. Price, \$3.00.

## Diamond Dust

Diamond dust, so-called because it resembles very much the genuine article, with the exception that it consists of tiny flakes instead of dust or powder. It is used for the decorating of lettering or parts of holiday or winter cards to give a snow or ice effect. It is especially effective at night, as the artificial lights cause the tiny flakes to sparkle and glisten like tiny diamonds.

Diamond dust is applied after the lettering or design is completed. Touch up the spots that are to be covered with diamond dust with white mucilage and before the mucilage has had time to dry pour on enough of the dust to completely cover and allow to dry thoroughly, after which dust or shake off the surplus flakes.

Use a white mucilage for this work as the darker colored kinds will affect the color of the dust, which to be at its best should be pure white.

Diamond dust should always be applied to a white surface; never attempt to use it over a black or other colored letter or design, first cover the parts with white. For instance, if the letter is green and a snow covered top is desired, it will be necessary to first cover the parts to be decorated with white, then with glue or mucilage.





PLATE 54

It is impossible to reproduce the sparkling effect in the printed illustration, but I wish to call your attention to the cards in Plates 55, 56 and 57.

These cards have all been decorated with diamond dust. They were made on green cards and with white panels slightly tinted with green, just enough to make the snow effect stand out plainly—this was done with the air brush. Red display lines and white, small lettering. Pictorial decoration a colored clipping. All white decorations covered with diamond dust. Holly leaves green and red. Size, 16x32 in. Price, \$2.00.

## Flitter

Flitter is a flaky tinsel, much like diamond dust, and is applied in the same manner. It is made in several colors; gold, silver, green and red. Like the diamond dust it is much more effective at night, and is especially appropriate for the holiday season.

## Bronze

Prepared bronze or gold and silver colors are in the market now, and are much superior to the old method of mixing the dry colors.

The bronze powders are used for the air pencil work and may be had in several shades.



PLATE 55



PLATE 56



PLATE 57



## Price Cards

Price cards may be divided into two classes. The ordinary plain card for sales or cheap articles of merchandise, which are usually good sized cards with the large numerals, and the small, neat special card for the decorated windows. Both are proper in their place. The small card would be lost in a window filled with kitchen utensils, and it would be exceptionally poor taste to have large, cheap looking cards in a daintily decorated window.

The ordinary price card may be of any size, depending on the class of goods, the article and condition under which it is being sold. For instance, if it were an annual clearance sale the cards are usually very large, to attract attention not only to the price but to the sale.

The small card, as I have said before, should be in keeping with its surroundings, and of a size that will look well without being conspicuous.

The price cards illustrated in Plates 58 and 59 are about one-third the original size. They are all neat, simple cards and well worth the labor necessary to execute them, when one considers the added attraction to the window.

The cards in Plate 58 are all combinations of gray, white and black. They will look equally well in other colors that will harmonize with the window.



PLATE 58

The cards in Plate 59 are made of different colored matt boards. The combination of colors is in itself attractive, and with a little lettering well placed, are doubly so.

Never use more than two or three words on a price card, and they should be much smaller than the numerals. It is much better in most cases to use the numerals only.

Owing to the straight lines these cards are all easily and quickly made. When you have made a few ovals you will find that they are not much trouble. I would advise that each time you make an oval make one extra, cut it out and use in future for patterns. In a short time you will have quite a collection, and it will seldom be necessary to figure out new sizes.

A little decoration is permissible on price cards, but a little goes a long way. Note that in most of the cards illustrated just a line is used and it gives it a very neat appearance with very little work.

## Seasonable Suggestions

Different seasons of the year, the many holidays and special local days, all suggest cards that are indicative of the particular season or day. For instance, Christmas season or the winter months would suggest such decorations as snow, ice, holly, evergreens, Santa Claus pictures, etc., and the colors green, red, white and gold predominate at this season.





PLATE 59

The spring months remind us of the early flowers and delicate colors are thus suggested. Easter lilies are especially appropriate at this time, owing to the Easter holidays.

Decorations for summer are so numerous that you will find no trouble in deciding. It is the season of most all the flowers, many of the sports, vacation days, and several of the national holidays.

Care should be used in the selection of colors for the summer months. The many different shades of green, blue, gray, lavender and the light tints of yellow and pink are all cool looking colors, and are most attractive and appropriate. Gold used with any of these colors is very good.

Autumn colors and decorations are suggested by the falling leaves. The variety of color at this time is wonderful. The many shades of red, yellow, orange, purple, lavender and blue, as well as the warm shades of green. Gold is always good for any season, but should be used with good taste—it can be easily overdone.

## Color Combinations

Color combinations are to a certain extent a matter of taste, however, there are certain combinations that are generally accepted as good taste, some of which I will describe. In addition to the combinations mentioned below the descriptions of the numerous cards will give added information on this subject.

Suitable color combinations for white cards: Black lettering, with initial letters, shading, underlining and other decorations of any one of the following colors, red, blue, green, orange, lavender, gray and tan. There are, of course, many shades of these colors and some will look better than others—this is where individual taste will be displayed.

The following are good color combinations for white cards using three or more colors: Black, green and red; black, gray and blue; black, buff, gold and a little touch of red; lavender, purple and black; black, red and gray; black, red and tan; dark brown, buff and red. These are not all the good combinations, but they are some of the most popular.

For gray matt board or other gray material: The lettering may be black, white, red, green, blue, or gold. Black lettering on a gray card, with white shading or outlining, and with a little touch of red, bright green, or gold is very good and makes a strong card.

White lettering with red and gold decorations, or blue and gold, or two shades of green, a bright and a dark green, are very attractive.

The red, green and blue lettering will look well with white and gold decorations.

As for color combinations for other colored cards it would take a complete book to describe the many combinations. You will find however many helpful suggestions in the description of the cards.



## The Price of Cards

In figuring the price of cards there are several things to be taken into consideration, namely the class of card, whether plain or fancy, the size of the card, the length of the inscription, the cost of material and the time expended. Of these the most important is your time.

The cost of material, and by material I mean particularly cardboard, while not a very big item it is worth considering, especially in the fancy cards where more expensive papers and matt boards are used.

As for other material such as colors, inks, etc., there is so little used in the execution of one card that it is too small to be considered except in a general way and the only practical way is to include it in the cost of time.

The average professional card writer should figure on not less than \$1.50 per hour for his time and expenses with the exception of expensive cardboard or ornaments. These should be charged for extra.

To set an exact standard of prices is impossible, as I have said before the inscription must be taken into consideration; not that one or two words or even a half a dozen would make any material difference, but there are times when the inscription is exceptionally long, and to allow for this I have found it best to adopt a sliding scale, or in other words a range of prices.

This range of prices is for the stock size cards only, which however form the larger part of your work and will take care of the long inscriptions. This I think will

enable you to judge what similar cards or cards with the same amount of work are worth.

The cost of all materials are included in the prices stated.

The student in charging for his work cannot at first expect to receive the same compensation for his time as the professional, as he lacks the necessary speed and skill. My advice to the student is not to sell his work until he can do a fair piece of work and when he is able to do this he should charge as much or nearly as much as the professional. You should not consider your time at this stage of your career. Speed will come with experience and in time you will find that your time is averaging the price stated and with some it will average more.

The following prices should allow the card writer of average speed to net \$1.50 per hour over and above the cost of his materials.

Eighth Sheets .....	7 x 11 in.....	\$0.25
Quarter Sheets .....	11 x 14 in.	\$0.25 to .35
Half Sheets .....	14 x 22 in.	.50 to .75
Full Sheets .....	22 x 28 in.	.75 to 1.25

These prices are figured to transients—a discount should be allowed to regular customers according to the number of cards they use.

The odd size card, which may be most any size, should be figured by comparison with the amount of work on the stock sizes and enough allowed to take care of any waste caused in cutting.

The fancy cards can only be charged for by the time and material expended. To give you a better understanding of what the price of fancy cards should be I have stated the price of many of the cards illustrated.

## Inscriptions

While the inscription is usually furnished the card writer is often asked for suggestions; this is an easy matter for the experienced writer who has written so many that he is apt to know just what is wanted. For the beginner this is not so easy and at first he is apt to be stumped. To help you in this matter I have selected many helpful show card lines and phrases. To call your attention to the Display line or word I have written these words or lines in all upper case letters.

I would suggest that when you are laying out any of these inscriptions that you look through the card illustrations; they will help you to good composition of the lettering.

The following suggestions will take care of most any occasion. I have not classified them for the reason that what will suit men's clothing, will with slight changes answer for women's apparel. This is true of many different lines and I feel that if they were classified you might overlook some good line because you would expect to find it under a certain classification.



Besides the lines printed below you will find many more on the illustrated cards.

Keep your eyes open for clever lines, watch the newspapers for advertisements, as you would for clippings. There are many clever advertising lines that will answer the purpose of show card work. Write these in a little book so that you will not forget them. In a short time with very little effort you will have a list that will cover every variety of business.

## Show Card Phrases and Lines

Correct Styles at Correct Prices.

A Complete Assortment of Correct NECKWEAR.

Our TOYLAND is Filled with Wonderful Surprises for the Little Folk.

A Bewildering Assortment of LINGERIE For the June Bride.

A Timely Sale of Household LINENS at Unusually Attractive Prices.

Buy Now for Holiday Gift Giving.

Buy Now While Assortment is Complete and Prices Reasonable.

Fortunate Prices for Those Who Can Take Advantage of Our STOCK TAKING  
SALE.

Style and Comfort are Combined in These NEW SPRING SUITS.

For this Cold Weather We would Suggest One of these Warm REGENT ULSTERS.

Correct in Style—Modest in Price.

Good Style and Workmanship have Spelled Success for SOCIETY BRAND CLOTHES. Priced within Reach of All.

Beautiful SCARFS in the New Fall Colorings.

The Latest Patterns in SHIRTINGS. These are but a Few of Our Large Assortment. Step in Now and Let Us Show You.

You like to Wear the CLOTHES Good Dressers Choose. Invariably They Choose This Store.

You are in Good Company When You are in Our CLOTHES.

BOYS' Wants from Our Furnishing Dept.

Just the Thing for Your Vacation, Soft Flannel OUTING SHIRTS. \$3.00.

Pretty Patterns in Summer WASH MATERIALS. Select Now from a New Stock.

Just arrived New SILK SWEATERS To Suit the Most Fastidious.

Midsummer and Early Fall MILLINERY.

New SUITS for Spring and Summer. Exceptional Quality at these Prices.

The Newest FOOTWEAR is in. Come and See It.

Buy a CHESTERFIELD Now at Reduced Prices.

These Dainty DRESSES for Porch and Street Wear at Surprisingly Low Prices.

Autumn's Newest FROCKS.

Glimpses of AUTUMN SUIT Styles.

Just Received for OPENING DISPLAY.

Winter APPAREL of Excellent Fabrics and Excellently Tailored.

Summer DRESSES for Women and Children, Greatly Reduced.

Exceptional SHOE BARGAINS Offering Women's High Boots and Smart Pumps at Lowest Possible Prices.

An Example of the Many BARGAINS in BEDROOM FURNITURE.  
You Will Need These TRUNKS, SUIT CASES and BAGS on Your Vacation.  
When You Think of MUSIC Think of SMITH'S. All the Latest Popular and  
Classical Music.  
Just In. The Newest Autumn COLLARS and TIES.  
New and Dainty Summer DRESSES at Reasonable Prices.  
Newest Designs in ART NEEDLE WORK.  
Fine Philippine LINGERIE at Astonishingly Low Prices.  
Just a Suggestion of the Many Beautiful CHRISTMAS GIFTS Displayed in Our  
Gift Room.  
Smart GLOVE NOVELTIES at Prices that Will Surprise You.  
Some Wonderful OLD LACE Priced Wonderfully Low.  
Reproductions of The Latest PARIS MODELS Just as Pretty Just as Well Made.  
Scalp Preparations to PRESERVE SCALP and HAIR.  
Try This Delicious CONFECTION and Be a Steady Customer.  
A COOL DRINK For Hot Weather.  
The Newest Fall Street Costumes.  
Select Now and SAVE MONEY.  
PRESCRIPTION COMPOUNDING Is the Most Important thing we do.  
Exquisite NEW LACES Reasonably Priced.  
NEW SMART STYLES to Fit all Figures and Please all Tastes.  
A NEW BLOCK for Fall.



## Plain Cards

The black and white cards illustrated in Plate 60 are good examples of the composition of the average plain card. Note the simple lettering and the strength of the display line; this is the making of the card. These cards were all done in white on black cardboard; they will be even more effective on colored matt boards with white or other suitable colors for lettering.

You should use these cards as well as all other cards illustrated as lessons. Copy them and then compare your copy with the original; note the mistakes you have made and try to correct them in another copy. You should keep samples of your work from day to day for comparison so that you may see the improvement you are making; this will give you encouragement and we all need plenty of encouragement to succeed no matter what we undertake.

On the following pages are illustrated many beautiful examples of up-to-date show cards with description of colors and materials. Each and every card is a lesson in Composition, Spacing, Lettering and Pleasing Color Combinations.

**WE SHOW**  
A VERY COMPREHENSIVE  
LINE OF SOUVENIRS OF THE  
**OREGON COUNTRY.**

WOMENS NOVELTY  
**Neckwear**  
*Many Exclusive Designs  
at Very Little Prices*

*Special Sale*  
**EMBROIDERIES**  
MONDAY

THE NEW  
*Dreamland*  
**SAILORS**  
**57.5**

**THESE SILKS**  
*are*  
**\$1.25**  
*ARE ENTIRELY NEW,  
STYLE CORRECT, AND  
THE BEST POSSIBLE  
VALUE AT THE PRICE.*

**PAJAMAS**  
*THE MOST COMFORTABLE  
SLEEPING GARMENT FOR MEN*  
**Quite Reasonable  
—Too.—**

NEW  
WOOL  
*Waistings*  
**50¢**  
*yard.*

*Special Sale*  
*OF*  
**RUGS**

**SUIT CASES**  
*AND*  
**TRAVELING BAGS.**  
*at Very Low Prices*

*Blankets*

**\$4**

**September**  
*FASHION SHEETS*  
**TAKE ONE.**

Plate 61. Light brown card lettered with white, picture done in brick red with dark brown outline. This is a very good example of lettering out of center yet well balanced. Size, 20x30. Price, \$1.50.

Plate 62. Light gray card striped at top and bottom with white. The lettering is done in dark blue, the large lettering being outlined with white. Note the close arrangement of the letters in the word outergarments; unique effects may be obtained by freakish spacing. Size, 22x32. Price, \$1.50.



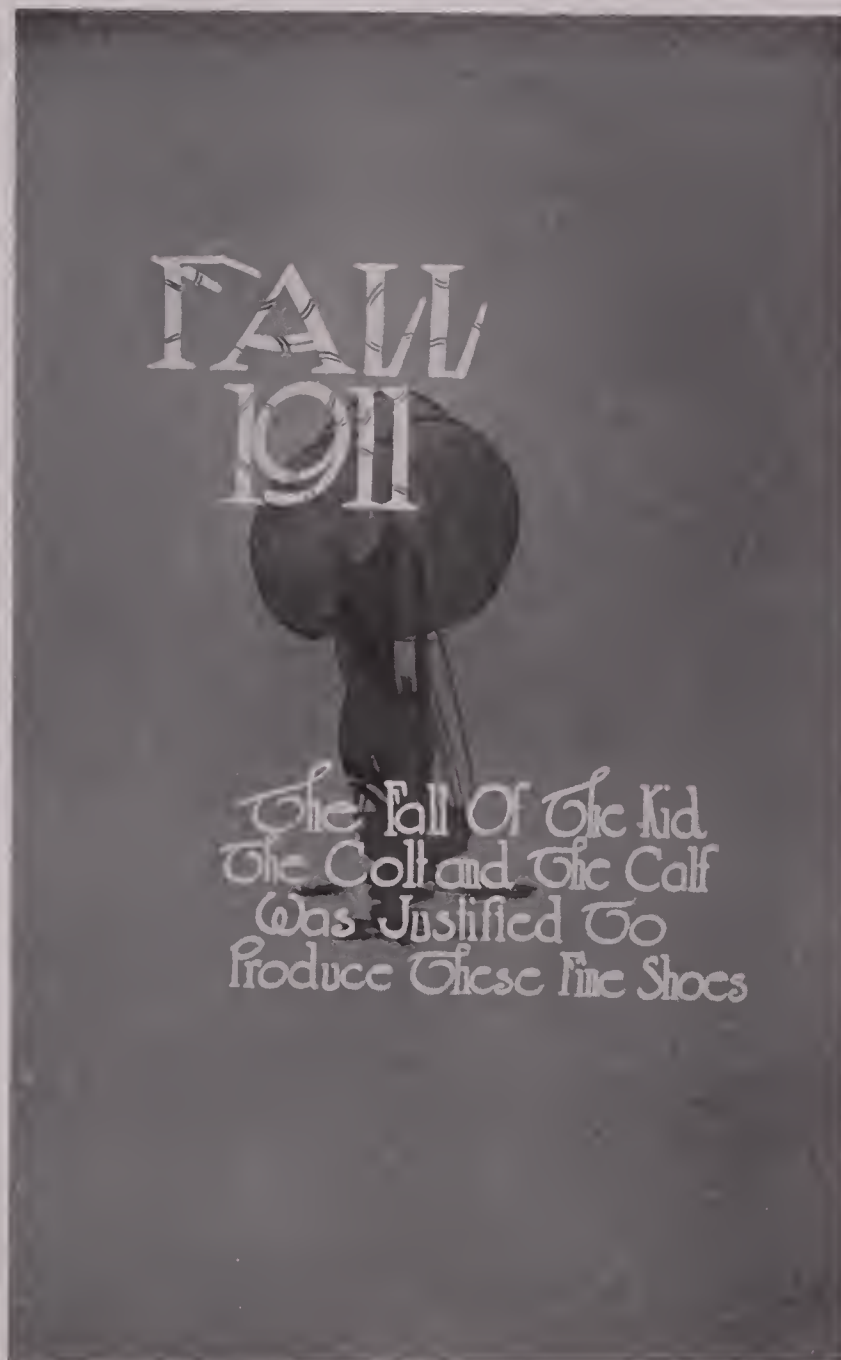


PLATE 61

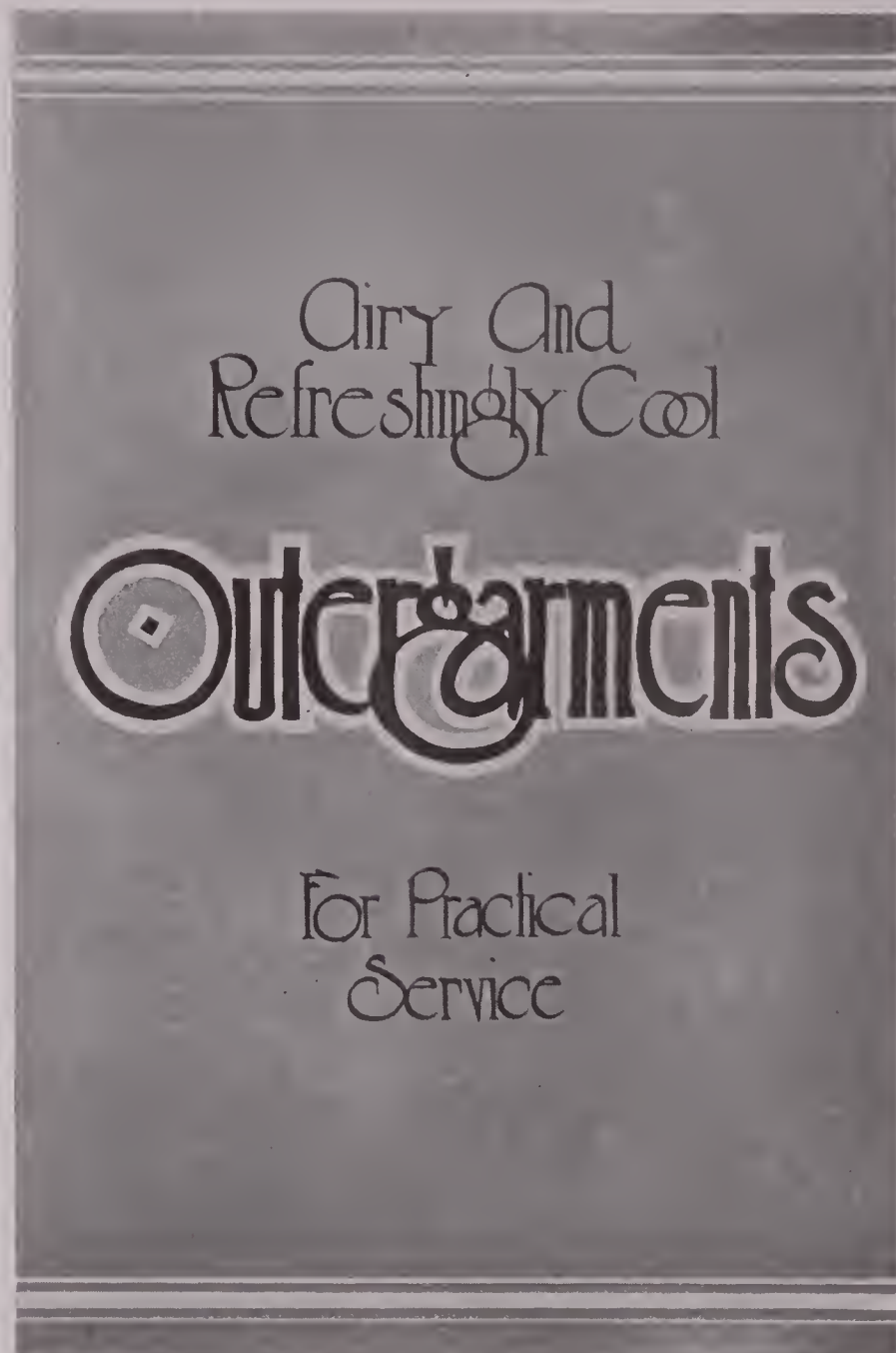


PLATE 62

Plate 63. Grayish blue card with white lettering, light blue underlining and decoration. Size, 15x28. Price, \$1.00.

Plate 64. Light brown card, white lettering decorations done in two shades of darker brown. Size, 12x20. Price, \$0.75.

Plate 65. A combination of purple and white cards; the white is pasted on thin purple card leaving the purple border. The purple center with elk head was cut out and pasted on the white board pasting top only which assures the laying flat of the paper. The purple card is outlined on the white with a thin line of purple. Lettering white with gold outline, decoration dark purple and gold. Size, 15x28. Price, \$1.25.



PLATE 63



PLATE 64



PLATE 65



Plate 66. White board air brushed lavender, white panel, picture is newspaper clipping in colors. Egg shell was cut from heavy card and glued on; it is air brushed with purple and outlined with dark purple; lettering white. Size, 16x30. Price, \$1.75.

Plate 67. White pebbled board with purple paper center, white lettering underlined with deep purple; decorations purple outlined with gold. Size, 12x22. Price, \$1.00.

Plate 68. White card air brushed lightly around oval with soft green. Lettering dark green with price figures air brushed black to give a raised effect to the figures. Oval is outlined with white, decorations done in two shades of green. Size, 22x28. Price, \$1.25.



PLATE 66



PLATE 67

PLATE 68

Plate 69. White matt board, dark green lettering, pink and light green decoration. Size, 15x20. Price, \$0.75.

Plate 70. White matt board, black lettering, brown and gold decorations. Size, 15x20. Price, \$0.75.

Plate 71. Cream card, olive green lettering, decorations pea green and gold. Size, 15x20. Price, \$0.75.

Plate 72. Gray card with dark greenish blue lettering, decoration white. Size, 15x20. Price, \$0.75.





Spring  
Styles

The logo for 'Spring Styles' features the word 'Spring' in a cursive script, with a decorative vine of leaves and berries arching over it. Below 'Spring', the word 'Styles' is written in a large, bold, black serif font.



Summer  
Styles

The logo for 'Summer Styles' features the word 'Summer' in a cursive script, with a decorative vine of leaves and berries arching over it. Below 'Summer', the word 'Styles' is written in a large, bold, black serif font.



FALL  
Styles

The logo for 'Fall Styles' features the word 'FALL' in a large, bold, black serif font. Below 'FALL', the word 'Styles' is written in a cursive script. A decorative vine of leaves and berries arches over the word 'Styles'.

PLATE 69  
PLATE 70



WINTER  
STYLES

The logo for 'Winter Styles' features the words 'WINTER' and 'STYLES' in a large, bold, black serif font. The letters are decorated with white icicles hanging from the top and bottom edges.

PLATE 71  
PLATE 72

Plate 73. Cream pebbled card with panel of same material. Picture is colored clipping from magazine, and is finished with a little hand work of light yellow. The lettering is done in dark green, decorations at bottom yellow and green. Size, 20x40. Price, \$2.00.

Plate 74. Gray board with lavender air brushed panel. Egg shell is cut out and glued on and is air brushed purple, lettering on shell white with lavender shading and outlined with deep purple. Balance of lettering deep purple with the large letters outlined white, decorations lavender, purple, green and gold. Size, 20x40. Price, \$2.00.



Best Quality  
Obtainable  
Reasonably Priced

PLATE 73

Easter  
Waists

in  
Lingerie and  
Marquisette

PLATE 74



Plate 75. Tan card with oatmeal board panel. Large lettering yellow, air brushed with red and outlined with dark brown, small lettering white, decorations brick red, yellow and dark brown. Size, 16x32. Price, \$1.50.

Plate 76. Plain tan card with brown mottled panel, large lettering and oval yellow air brushed with red and outlined with dark brown. Small lettering white, decorations brick red, yellow and dark brown. Size, 23x34. Price, \$2.00.

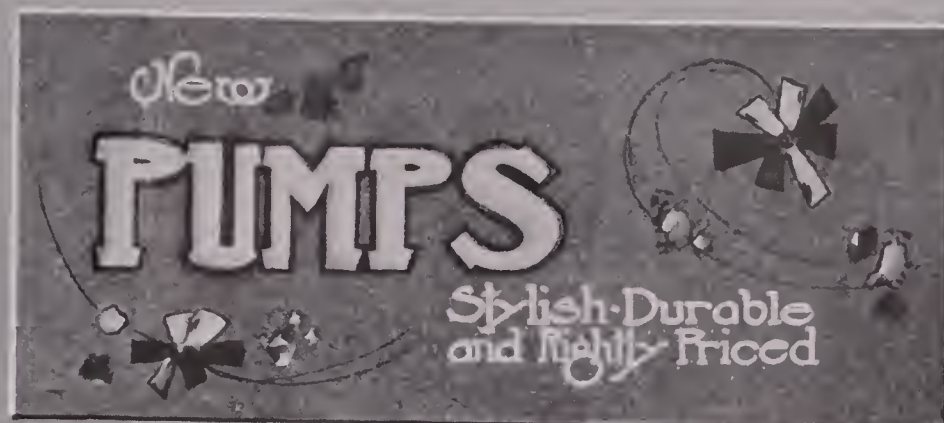


PLATE 75

PLATE 76

Plate 77. Brown oatmeal board, lettering white, large letters outlined air brushed and striped with rich brown. Decorations tan and brown. Small lettering underlined with brown. Size, 25x35. Price, \$2.00.

Plate 78. Brown oatmeal board, panel of greenish brown. Large letters yellow with air brush shading of brown, small lettering dark brown. Decorations dark brown. brick red and tan. Size, 20x35. Price, \$1.75.



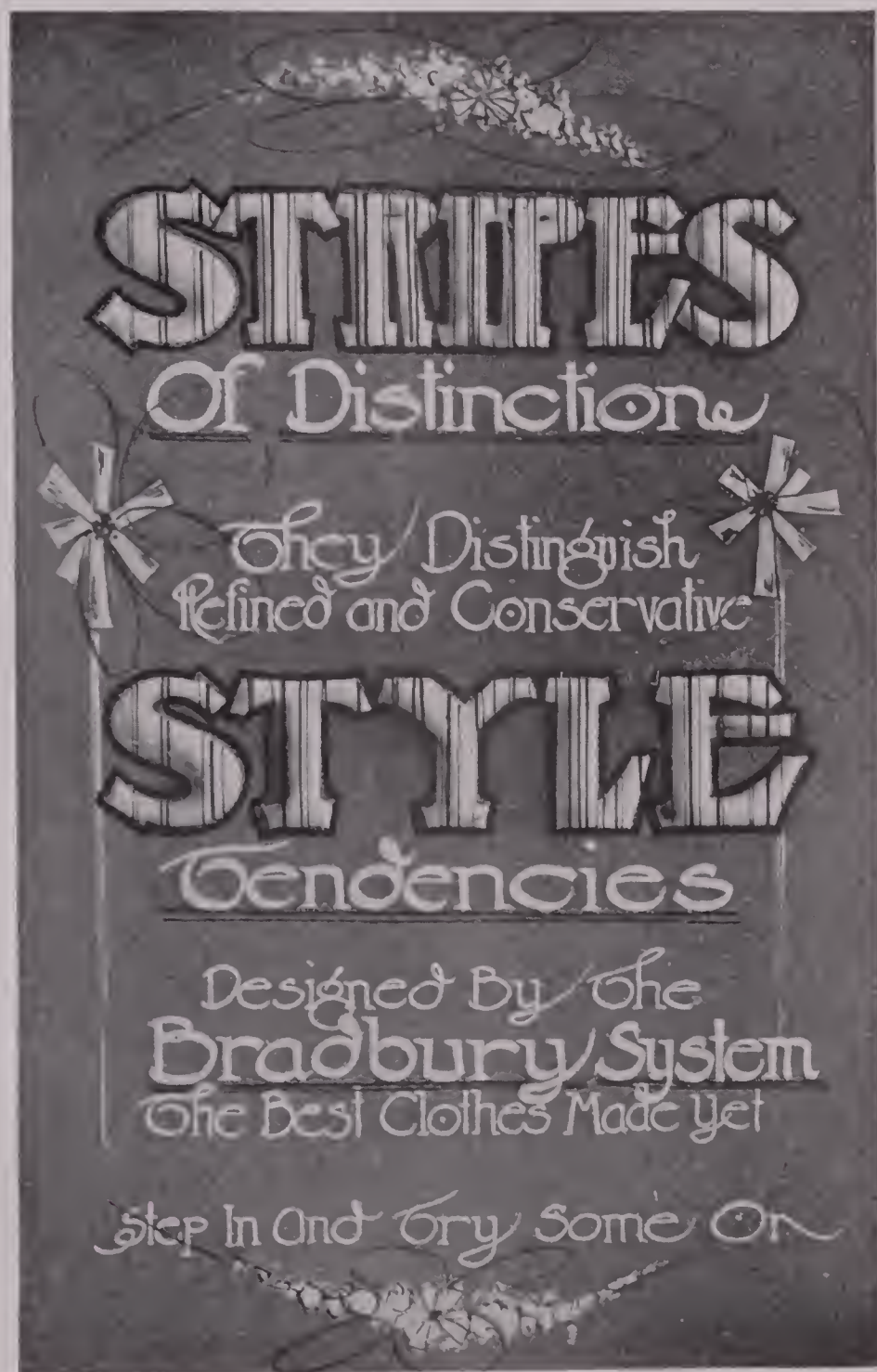


PLATE 77



PLATE 78

Plate 79. Tan card with three panels of brown card glued on. Lettering white, large lettering outlined with dark brown. Decorations dark green and tan. Size, 16x28. Price, \$1.75.

Plate 80. Grayish blue card with white lettering. Decorations light and dark blue. Top of card shaded with light blue airbrushed. Large lettering shaded on left side with dark blue. Size, 15x34. Price, \$1.75.

Plate 81. Blue mottled card with dark blue panel. Large lettering light blue with white edge on right side, small lettering white. Size, 16x28. Price, \$1.75.



PLATE 79

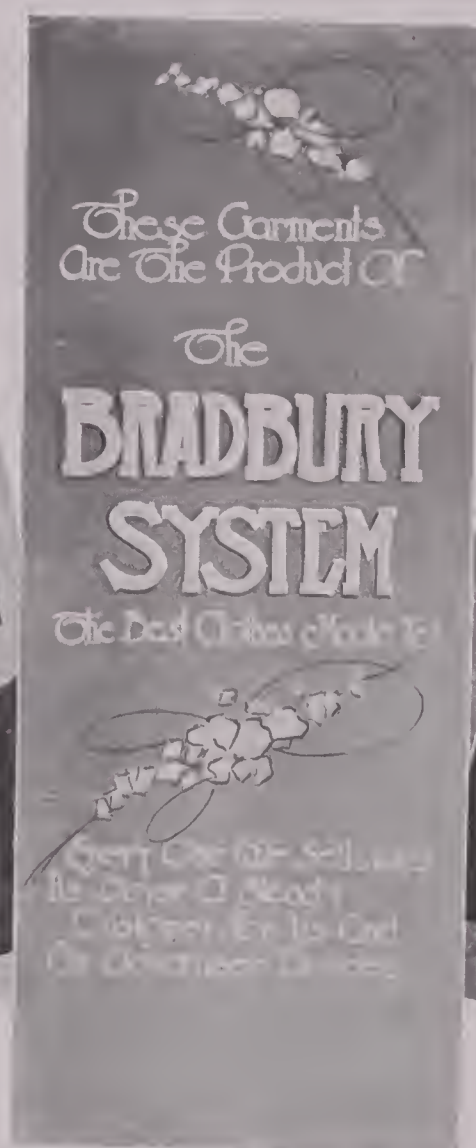


PLATE 80



PLATE 81



Plate 82. Mottled dark brown card glued on mottled light brown card. White lettering, large letters outlined with gold, decoration done in brick red and light tan with dark brown outline. Size, 18x33. Price, \$2.00.

Plate 83. Golden brown oatmeal paper pasted on heavy board, large lettering white with brown air brush shading and outlined with dark brown, small lettering is done in white underlined with brown. Decorations very light brown with outline of darker brown. Size, 21x32. Price, \$1.75.

The Result Of  
Combined Efforts Of  
Skill-Study And  
The Ideal Of Service

Bradbury  
System

**Clothes**

The Closest To  
Perfection

Everyday Prices

Women's Tastes  
And Figures Vary  
But

**Regent**  
GARMENTS

Suits And Coats  
Please All Tastes  
And Fit All Figures

PLATE 82

PLATE 83

Plate 84. Brown mottled card with smooth panel a shade darker; large lettering lemon yellow with brown outline, small lettering white, decoration blue, green and brown. Size, 17x32. Price, \$1.75.

Plate 85. Tan mottled card with brown panel of smooth board, large lettering yellow air brushed with brown, small lettering white, decoration, maple leaves, outlined with dark brown with air brushed background. Size, 17x31. Price, \$1.75.

Plate 86. Card and panel same as Plate 84, large lettering white, decoration yellow, green and brown. Size, 17x32. Price, \$1.75.



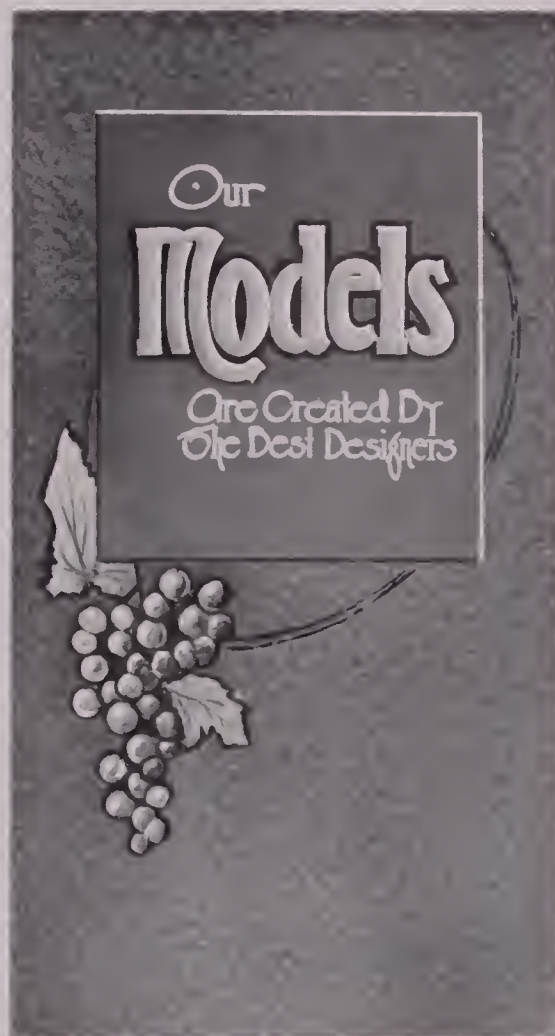


PLATE 84



PLATE 85



PLATE 86

Plate 87. Gray card with white lettering outlined with black leaving a thin line of gray between, white clouds surround the larger lettering also leaving a thin gray line, sky is light blue, the mound and figure are the gray of the card and finished in green with a little black used on the figure. The lines used for border are of light blue. This is a very attractive card for spring. Size, 30x35. Price, \$2.50.





Plate 88. Rich brown panel on light brown card, black pen and ink figure enlarged from a newspaper clipping with the pantagraph. Hat, cuffs, collar, spats and lettering done in white. Size, 15x30. Price, \$1.50.

Plate 89. Brown panel on light brown card with small panel of the light brown card. Lettering red with white outline for display and dark brown and white for small lettering. Picture is a colored magazine clipping. Size, 18x32. Price, \$2.00.

Plate 90. Dark smooth finished green panel on gray card with pen and ink figure enlarged with pantagraph. Hat, collar, cuffs, spats and lettering done in white. Size, 15x30. Price, \$1.50.

These cards are very much more effective in the original colors than in the reproduction and are real novelties.



PLATE 88



PLATE 89



PLATE 90

Plate 91. Gray card, picture white, sun gold, turkey a clipping in black, browns, tans and red. Lettering black with red capitals shaded with white. Black lines across the card. Size, 11x20. Price, \$1.50.

Plate 92. Lavender card with colored clipping. Lettering white with purple and gold decorations and shading. Lines across bottom purple and white. Size, 16x30. Price, \$1.50.

Plate 93. Dark blue card. Lettering and boat in white. Sky and clouds in pinkish lavender, a little darker shade being used for the outlining of the clouds. Water green and white. Size, 14x32. Price, \$2.00.





PLATE 91  
PLATE 92



PLATE 93

Plate 94. Tan with golden brown panel. Lettering white with outline of red around word FALL. Circle in light tan, white and red. Letters in circle red with brown shading. Border lines and decorations in red, tans and brown with a touch of gold in the flowers at top and the light spots at the bottom. Size, 20x35. Price, \$1.75.

Plate 95. Light gray panel on darker gray card with display letter of dark green outlined with white. Small lettering white with shading of green. Decorations and outlines in greens and gold with a touch of white. Size, 20x35. Price, \$1.75.



PLATE 94



PLATE 95



Plate 96. Gray card with white panel. Large and small script lettering red, other lettering black. Picture is a magazine clipping with outline of pink. Size, 20x35. Price, \$1.50.

Plate 97. Gray card, red lettering with white outline at the top and white lettering with dark green outline at the bottom. Picture is poster clipping. Road and foliage done by hand in white and greens. Size, 20x35. Price, \$1.75.



My wives gone  
to the Country  
but I still have  
*Kellogg's*  
Hurrah



*W. K. Kellogg*

PLATE 96

**Coaching  
Parties**



**FASHION  
STABLES**

PLATE 97

Plate 98. Black card, lettering and upper part of ship white. Stacks buff with red tips. Flags all colors. All the black is the natural surface of the card. Water green and blue with white foam. Sky is done in spatter work in two shades of blue with light shade at top. The streaks across the sky are grayish white. Size, 22x28. Price, \$3.00.



# NORTHERN PACIFIC

Portland to  
San Francisco

PLATE 98

Plate 99. Black card with poster picture in two shades of grayish green and white. The figure and black lettering is the natural surface of the card. Suit box is lavender. Stripes and buttons on boy's uniform in gold. Lettering at the top grayish green with white outline. Picture enlarged with pantagraph from magazine clipping. Size, 22x28. Price, \$3.00.



PLATE 99













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